Bonhams

THE CLASSICS

A Life in Ceramics: The Peter and Mary White Collection

New Bond Street, London | 1 December 2025

A Life in Ceramics:
The Peter and Mary White Collection

New Bond Street, London | Monday 1 December at 1pm

BONHAMS

101 New Bond Street
London W1S 1SR
bonhams.com

SALE NUMBER

31538
Lots 1 - 210

ILLUSTRATIONS

Front Cover: Peter holding lot 136
Back Cover: lots 71, 72, 84, 100

VIEWING

Thursday 27 November, 9am-5pm
Friday 28 November, 9am-5pm
Sunday 30 November, 11am-5pm
Monday 1 December, 9am-12pm

A Life in Ceramics
Mary White in conversation with Sebastian Kuhn and Anna Burnside

Sunday 30 November

Drinks from 3pm
Talk starts at 3:30pm

RSVP:
leni.howard@bonhams.com

Location:
Bonhams, 101 New Bond Street

ENQUIRIES

Leni Howard
Sale Coordinator
+44 (0) 20 7393 3825
leni.howard@bonhams.com

PHOTOGRAPHY

Oliver Williams
Clive Rowley

BIDS

- Bid online/APP
Register to bid online by visiting
www.bonhams.com/31538

Bid through the app. Download now for android and iOS

- Bid by telephone/absentee
We require a completed Bidder Registration Form returned by email to bids@bonhams.com.

The form can be found at the back of every catalogue and on our website at www.bonhams.com
Please note we cannot guarantee bids within 24 hours of the sale.

Bidding by telephone will only be accepted on a lot with a lower estimate in excess of £500.00

- Bid in person
You can pre-register online at Bonhams.com or obtain a paddle at our Registration Desk.

- New Bidders
You must provide proof of identity when submitting bids. A copy of a government- issued photo identification (driving licence or passport) showing your full name and date of birth, and, if not shown on the ID document, proof of your current address (utility bill or bank statement).

For company account or other entities, please contact us in relation to the documents you will need to provide.

Failure to do this may result in your bids not being processed.

For all other enquiries, contact our Client Services department on:
+44 (0) 207 447 7447 or
bids@bonhams.com

Please see back of catalogue for important notice to bidders

To submit a claim for refund of VAT, HMRC require lots to be exported from the UK within strict deadlines. For lots on which Import VAT has been charged (marked in the catalogue with a * or Ω) lots must be exported within 30 days of Bonhams' receipt of payment and within 3 months of the sale date. For all other lots exportmust take place within 3 months of the sale date.

IMPORTANT NOTICE TO BUYERS

Notes on condition are not included in this catalogue. Please contact the departments to receive full condition reports ahead of the sale.

Bonhams 1793 Limited
Registered No. 4326560
Registered Office: Montpelier Galleries
Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900

UK Authorised Economic Operator

Sale Information

BIDS
+44 (0) 20 7447 7447
To bid via the internet please visit
www.bonhams.com

PAYMENTS
Buyers
+44 (0) 20 7447 7447

Sellers
Payment of sale proceeds
+44 (0) 20 7447 7447

VALUATIONS, TAXATION & HERITAGE
+44 (0) 20 7468 8340
valuations@bonhams.com

SHIPPING
For information and estimates on domestic and international shipping as well as export licenses please contact
The Packengers Ltd on
+44 (0) 203 154 4360
hellolondon@thepackengers.com

BUYERS COLLECTION & STORAGE AFTER SALE
All sold lots will remain in the collections room at New Bond Street free of charge until 5pm Monday 15 December 2025. Lots not collected by this time will be returned to the department. Storage charges may apply.

VAT
Will be applied at the current rate on all above charges

The following symbol is used to denote that VAT is due on the hammer price and buyer's premium

† VAT 20% on hammer price and buyer's premium

*** VAT** on imported items at a preferential rate of 5% on hammer price and the prevailing rate on buyer's premium

Y These lots are subject to CITES regulations, please read the information in the back of the catalogue.

Payment in Advance
(Telephone to ascertain amount due) by: cash, cheque with banker's card, credit or debit card.

Payment at time of collection by:
cash, cheque with banker's card, credit or debit card.

POST BREXIT NOTICE FOR EU BUYERS SHIPPING PURCHASED LOTS OUTSIDE THE UK
Please note that as of 1 January 2021 for Margin Scheme and Imported Lots VAT on the Buyer's Premium will be refunded by Bonhams on valid proof of export of your Lot from the UK within 90 days of full payment of your invoice.

What else has changed since 1 January 2021 for EU Buyers?
If you buy a Lot in this sale and intend to ship the Lot outside the UK, you will need to pay local Import Tax when you bring your Lot into the country of destination.
What do the Star (*) and Omega (Ω) symbols mean? If you buy in this sale you will pay import VAT of 5% (* symbol) or 20% (Ω symbol) on the Hammer Price. As of 1 January 2021, for EU buyers shipping purchased Lots outside the UK, this tax will be refunded by Bonhams on valid proof of export of your Lot from the UK within 30 days of full payment of your invoice.

THE CLASSICS

This Autumn we invite you to preview our Classics auctions at Knightsbridge, New Bond Street and Online, showcasing Collections, Decorative Arts, Ceramics, Fine Clocks, Old Master Paintings and Antiquities.

Live sales

Fine Glass and British Ceramics
Knightsbridge | 19 November 2025

A Life in Ceramics: The Peter and Mary White Collection
New Bond Street | 1 December 2025

Fine Clocks
New Bond Street | 2 December 2025

500 Years of European Ceramics
New Bond Street | 2 December 2025

Old Master Paintings
New Bond Street | 3 December 2025

Fine Decorative Arts
New Bond Street | 3 December 2025

Antiquities
New Bond Street | 4 December 2025

Online sales

Books, Atlases and Manuscripts
Online, Knightsbridge | 10 - 19 November 2025

Deeds Not Words:
A Women's Suffrage Collection
Online, Knightsbridge | 10 - 20 November 2025

The Classics Online: Antiquities, Clocks and European Ceramics
Online, Knightsbridge | 24 November – 10 December 2025

Travel & Exploration Sale
Online, New Bond Street | 8 December 2025

Specialists for this Auction

Specialists in Charge

Anna Burnisde | British Ceramics
+44 20 7468 8246
anna.burnside@bonhams.com

Sophie von der Goltz | European Ceramics
+44 20 7468 8349
sophie.vondergoltz@bonhams.com

Nette Megens | Japanese Ceramics
+44 20 7468 8348
nette.megens@bonhams.com

Leni Howard | Sale Coordinator
+44 (0) 20 7393 3825
leni.howard@bonhams.com

Sale Coordinator

British Ceramics

Jim Peake
+44 20 7468 8244
jim.peake@bonhams.com

Fergus Gambon
+44 20 7468 8245
fergus.gambon@bonhams.com

John Sandon

European Ceramics

Sebastian Kuhn
+44 20 7468 8384
sebastian.kuhn@bonhams.com

Raphael Machiels
+44 20 3988 6322
raphael.machiels@bonhams.com

A Life in Ceramics

A good friend begins his emails to us as “Dear V and A.” This is not, of course, to compare us with that remarkable museum and its top floor of wonderful ceramics from all parts of the world, but rather to reference the geographical and historical diversity of our collection. It is a kind of shorthand for our many years spent gathering ceramics from Asia, the Middle East, and Europe — years that have given us enormous enjoyment and an ever-deepening curiosity about the field of ceramics.

Our broad approach led us to become fascinated by the connectivity of designs and technologies, with influences travelling not only by river, as in the early cultures of China, but also across oceans and continents. Our multicultural collection has been an absorbing pastime, one that has demanded learning about different cultures, different traditions, and the many ingenious methods of ceramic production.

I think we are both “natural” collectors. As children, Peter collected stamps, while I built a collection of matchbox tops — many brought back by my brother from his travels with the Navy. There was never a conversation between Peter and me about forming a collection; it simply happened. We were fortunate to share the same interests: art galleries, museums, opera, and an abiding love for Italy with its wealth of architecture, cultural treasures, and charm. And whenever we entered an antique shop or auction house, we almost always gravitated toward the same objects.

After our marriage in 1968, we began by collecting English silver, mostly 18th-century examples, which we eventually sold to fund an extension to our home. A perceptive dealer, Beryl Joyce of the Guildford Antique Centre, noticed us looking a little lost and suggested ceramics instead: “Very cheap,” she said, “especially if they’re damaged.” It was largely through Beryl’s infectious enthusiasm for porcelain, both Asian and European, that our collecting began in earnest.

Peter and I in the early years starting to display our collection.

At first, we focused on English porcelain, hoping to acquire examples from each known 18th-century factory. Our love of Chinese ceramics developed soon after, inspired by visits to the Percival David Foundation in London and, later, by rambles down Hollywood Road in Hong Kong. Thus began a lasting admiration for the Chinese ceramic tradition.

Peter and I with Beryl Joyce and friends (Peter’s face just peaking in from the right) queuing outside a dealer’s shop in the early 2000s.

When Peter retired, we travelled widely — to China with the Oriental Ceramic Society where we visited the great kiln sites of Ding, Yaozhou, Jun, Yue, Dehua, Longquan, Ru, Jingdezhen and others. We crossed the Silk Road admiring the colourful tiles on mosques and the stoicism of traders who had endured the deserts and mountains to and from China. As well as many other countries in Asia, we visited countries of the Middle East. In Iran we were captivated by the glittering tiles that are integral to the beauty of Isfahan and in Tehran we were struck by the clear influence of Chinese forms and decoration on Persian ceramics, while the fritwares of Nishapur revealed their own distinct artistry rooted in Islamic calligraphy.

In Europe, often with the French Porcelain Society, we visited Sèvres with its incomparable soft-paste porcelain, Naples for the wares of Capodimonte, and the Richard Ginori Museum near Florence. Our house in Umbria placed us near Deruta, Gubbio, and Urbino, whose lustre wares linked in our minds to Kashan and Hispano-Moresque traditions. The istoriato wares of Urbino, rich in Renaissance narrative, provided a wonderful intellectual challenge.

Of course, such diversity brought a dilemma — how could we see so many beautiful ceramics, often inspired by one another, without adding some to our own collection? We instinctively sought to demonstrate the links between cultures: through technology, form, or design. The greatest influence came from China, whose artistic legacy continues to inspire contemporary potters, yet ceramics everywhere drew from multiple sources — from art, prints, textiles, metalwork, and nature itself.

As Josiah Wedgwood wisely observed in 1772:

> *"The Great People have had their Vases in their Palaces long enough for them to be seen and admired by the Middling Class of People... Their character is established and the middling People would probably buy quantities of them at a reduced price."*

Thus, fashions were born, and commerce flourished — a truth that has echoed across centuries and cultures.

We became increasingly fascinated by the contrast between the refined porcelains of the wealthy and the humbler wares of ordinary people. In China, the elegant Song pieces inspired generations of scholars; in Europe, the social story unfolded as porcelain trickled down from palaces to parlours. More affordable imitations, tin-glazed pottery, and transfer-printed wares often recorded personal or historical events — from marriages to local disasters. A bowl in our collection, for instance, commemorates the terrible flood of 1741 at Gorkum in South Holland (lot 44).

We also admired the innovation of European factories: the soft- paste of Chelsea and Bow with Chelsea's botanical "Hans Sloane" plates and Bow's figures of London entertainers which can be contrasted with the hard-paste of Meissen's exquisite chinoiseries. Behind those creative factories is the scientific ingenuity that created the various porcelain bodies. As a collector it is necessary to learn the difference between the hard-paste and soft-paste bodies. At times, with a 'mystery' piece we turned to analysis to identify unknown bodies and glazes — leading, in one memorable case, to the first identification of a piece from the little-known Devon factory of Bovey Tracey.

Our five catalogues, written over five years (largely during the Covid years), became a full-time project and a rewarding education. Through close examination, research, and photography, we came to understand our collection in even greater depth — one that spans from Neolithic pottery to the 18th century.

Above all, our collecting has been guided by instinct and delight. Each piece was chosen because it spoke to us — for its beauty, rarity, craftsmanship, or the story it told across cultures. Although we sought perfection, rarity often outweighed condition; after all, perfection itself is elusive, and some pieces are unique survivors.

Today, our collection fills a dedicated room, divided into six sections: early Chinese; later Chinese; London porcelain; English porcelain; English pottery and comparative pieces. Overflowing treasures from continental Europe and Asia have found homes elsewhere throughout the house. Asked to name a favourite, we cannot — how could one choose between a Ding bowl, a Sèvres jug, an A-mark box, or a Dutch Delft kennel? Each holds its own magic.

We are profoundly grateful to Bonhams — especially Nette and the ceramics specialists — for their kindness, expertise, and sensitivity in handling our complex collection.

We hope that our treasured ceramics bring their new owners as much pleasure as they have brought us — and perhaps ignite a passion that never really ends.

Mary White
October 2025

1
A LONDON DELFTWARE 'BLEU PERSAN' MUG, CIRCA 1680-1700
Of cylindrical form moulded with a horizontal band below the rim and applied with a loop handle, glazed in dark blue, the exterior painted in white with a seated Chinese figure in a stylised landscape, the rim with a formal border, *8cm high*

£5,000 - 7,000

Provenance
Rous Lench Collection, Sotheby's, 1 July 1986, lot 32
Longridge Collection, Christie's, 10 June 2010, lot 1264

Literature
Grigsby, Leslie B, *The Longridge Collection of English Slipware and Delftware*, Vol.2, 2000, p.277, no.D252
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.88

Delftware with this distinctive dark lustrous blue glaze, imitating Persian pottery, is typically called 'Bleu Persan' or sometimes 'bleu de Nevers'. Shards have been recovered from several London delftware factory sites and in Brislington. The chinoiserie decoration on this mug is derived from Chinese porcelain and is identical to a pattern found in blue and white London delftware. A very similar mug is illustrated by John C Austin, *British Delft at Williamsburg*, 1994, p.105, no.90 and another in the Victoria and Albert Museum is illustrated by Michael Archer, *Delftware*, 1997, pp.247-8, no.C.13. See also the example from the Anne H and Frederick Vogel III Collection sold by Sotheby's New York on 19 January 2019, lot 726. Similar decoration is also found on several globular mugs or gorges, see for example Frank Britton, *London Delftware*, 1987, p.90, col. pl.L and p.135, no.98, where a possible Norfolk House attribution is suggested.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

2
A PAIR OF NEVERS FAIENCE CANDLESTICKS, CIRCA 1680
Decorated '*à la bougie*' with white marbling on a dark blue ground, *19.8cm high* (2)

£1,200 - 1,800

Provenance
With Christophe Perlès, 2017

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.153

A similarly decorated jug in the Sèvres museum is illustrated in S. de Plas, *Les Faiences de Nevers*, n.d., p.22.

3

A NEVERS FAIENCE PIERCED OVAL BASKET, LATE 17TH CENTURY

Painted in blue, the inside with a bust portrait of a lady, possibly Madame de Montespan, flanked by drapery, rope-twist handles, the pierced basket with scrolled openwork resting on three bun feet, *33.3cm diam, 8cm high*

£3,000 - 5,000

Provenance

With Christophe Perlès, 2016

Literature

Christoph Perles, *Faire Bonne Figure*, 2016, p.15, cat.no.17
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.456

Mary White, in her book, has suggested two possible identifications of the subject, both based on the distinctive headdress or frelange, based on Christoph Perlès thoughts on identification. The frelange, or high stiff-laced headdress was however a popular fashion, in England reaching the higher echelons of court. A print of Queen Mary II is kept in the Victoria and Albert Museum, taken from a portrait of the Queen painted in 1688 by the Dutch painter and engraver Jan van der Vaardt, who moved to England in 1674. The portrait is now at Audley End, Essex.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

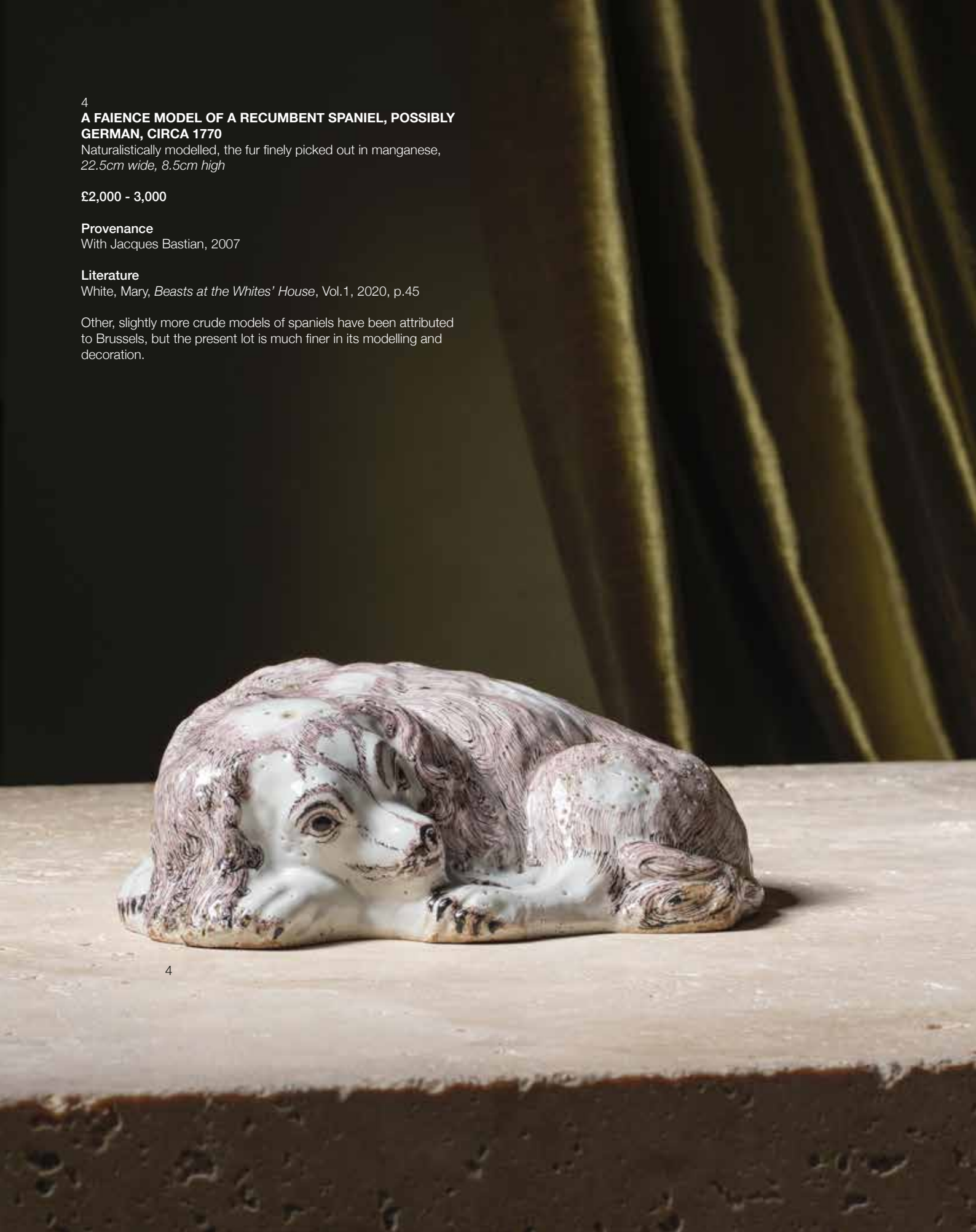
4
A FAIENCE MODEL OF A RECUMBENT SPANIEL, POSSIBLY GERMAN, CIRCA 1770
Naturalistically modelled, the fur finely picked out in manganese,
22.5cm wide, 8.5cm high

£2,000 - 3,000

Provenance
With Jacques Bastian, 2007

Literature
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.45

Other, slightly more crude models of spaniels have been attributed to Brussels, but the present lot is much finer in its modelling and decoration.



4

5

6

5
AN ALCORA FAIENCE MODEL OF A SEATED DOG WITH A MOUSE, CIRCA 1800
Seated on a rectangular base with blue line border, holding a mouse in its mouth, with ochre- and blue-coloured applied fur, the coat with manganese patches and details of the face in blue, *19.5cm across, 15cm high*

£700 - 900

6
A PORTUGUESE FAIENCE PEAR-SHAPED JUG, DATED 1636
Painted in blue with a crowned double-headed eagle, the date (twice) and the initials 'H H' flanking a house mark within a lobed panel, reserved against dense foliage and flowers, the handle striped *26cm high,* incised owner's inventory marks on base: 'ENE 1852', 'G: 1711' and 'ABY'

£800 - 1,200

See Ulrich Bauche, *Lissabon - Hamburg Fayenceimport für den Norden*, 1996, for a discussion of Portuguese faience jugs and other vessels made for export. The author notes (p.40) that the 'house marks' or symbols designating the owner that are a feature of Portuguese faience made for export were also commonly used in trade to mark packages and on letters and contracts.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

7
A LARGE FAIENCE TUREEN AND COVER MODELLED AS A COCKEREL, POSSIBLY EASTERN FRENCH, MID 18TH CENTURY
Realistically modelled with polychrome plumage in *grand feu* colours, *38.5cm across, 29.9cm high* (2)

£4,000 - 6,000

Provenance
With Christophe Perlès, 2021

8
A LARGE VITERBO MAIOLICA DEEP DISH, FIRST HALF 17TH CENTURY
Painted in ochre, manganese, yellow, blue and green with a warship in a harbour, the reverse unglazed, *39.5cm diam, 9.5cm high*

£1,000 - 1,500

Provenance
Anon. sale, in these Rooms, 6 July 2010, lot 122

Literature
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.214

The attribution to the Lazio region of dishes of this type with unglazed or partially-glazed backs is discussed by J. Poole, *Italian maiolica and incised slipware in the Fitzwilliam Museum, Cambridge*, 1995, pp.233-236.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

9
AN URBINO MAIOLICA ISTORIATO DISH, WORKSHOP OF GUIDO DURANTINO, CIRCA 1540
Painted with scenes depicting Hercules slaying Cacus in a landscape with rockwork and distant buildings, *27.5cm across*

£2,000 - 3,000

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.95

The composition is similar to another Urbino dish, formerly in the collections of Sir Otto Beit and Robert Strauss, that was sold at Christie's London, 24 May 2011, lot 20. Both are based on an engraving by Jacopo Caraglio, 'Hercules fighting Cacus who holds the tail of a bull'; from a series of six Herculean subjects after Rosso Fiorentino published circa 1524.

Hercules fighting Cacus who holds the tail of a bull

10

A RARE SAINTONGE, LA CHAPELLE DES POTS, GREEN-GLAZED EARTHENWARE TWO-SPOUTED VESSEL, FIRST HALF 17TH CENTURY

Applied with a panel of moulded ornament, a crowned fleur-de-lys on one side, the reverse with the letters 'A.LE.F.I.B', animal spouts with masks at the base, *26.5cm high*

£3,000 - 5,000

Provenance

Anon. sale, sold in these Rooms, 23 May 2012, lot 52

Literature

White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.154

Very similar vessels are in the Musée National de la Renaissance, Écouen (Pot trompeur), and in the Louvre Museum, Paris (inv. nos.MR 2351 and OA 3989).

Saintonge, one of France's earliest pottery regions that is known to have exported pieces to England and other countries, was largely supported by wine trade and access to key ports like La Rochelle and Rochefort. Following the turmoil of the Wars of Religion in the late 16th century, which deeply affected the largely Huguenot population, the Saintonge potters, which included Huguenot potter and inventor Bernard Palissy, revitalised the local ceramic industry, creating intricate and unusual forms and using moulds before and after firing. These imaginative pieces were finished in colourful lead glazes in green, yellow, and brown, which sometimes produced striking marbled effects. See Elisa Sani, *Italian Maiolica and Other Early Modern Ceramics in the Courtauld Gallery*, 2023, pp.275-278, no.60, for further details.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

11

A WROTHAM SLIPWARE TYG BY GEORGE RICHARDSON, DATED 1648

Of flared cylindrical form with a turned foot, applied with four double-loop handles embellished with raised cream studs and inset rolls of clay in cream and brown, some twisted as ropes, the body applied with pairs of cream pads, one inscribed 'GR' above a rosette, one with a fleur-de-lys above an angel, one with an angel above a flowerhead, and one inscribed '1648' above an angel, all surrounded by scattered dots in cream slip, *15.7cm high*

£5,000 - 7,000

Provenance

Harland Collection, Sotheby's, 11 February 1931, lot 139
Bonhams, 24 February 1993, lot 85
Longridge Collection, Christie's, 10 June 2010, lot 1163

Literature

Grigsby, Leslie B, 'Some Dated English Drinking Vessels with Trailed Slip-Decoration, 1612-1752', *The Magazine Antiques*, May 1995, Vol.147, no.6, pl.9
Grigsby, Leslie B, *The Longridge Collection of English Slipware and Delftware*, Vol.1, 2000, p.114, no.S50
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, pp.84-5, fig.b

Tygs of this highly distinctive beaker-shape with multiple handles are the most common vessels associated with Wrotham in Kent. Examples with dates are recorded as early as 1612 through to the 1660s, with an unusually late example dated 1697, but none are known from the 18th century, see A J B Kiddell, 'Wrotham Slipware and the Wrotham Brickyard', *ECC Trans*, Vol.3, Pt.2, 1954, pp.114-8. Many are initialled and dated, with 'GR' denoting the master potter George Richardson, who was the first potter to inscribe the word 'Wrotham' on a piece of Wrotham slipware, see Kiddell, 1954, pp.108-9 for a biography of this potter. Of the twenty-five or so pieces bearing the initials 'GR', around fifteen are beaker-shaped tygs or puzzle tygs of this form, with other 'GR' shapes including globular tygs and puzzle tygs, jugs and candlesticks. The earliest dated 'GR' piece is a tyg dated 1642 and the latest a jug dated 1683, a few years before Richardson's death in 1687, see Grigsby, 2000, p.114. A very similar 'GR' tyg dated a year later than the present lot, 1649, was sold by Sotheby's New York on 20 January 2006, lot 10.

12

A LONDON DELFTWARE FUDDLING CUP, CIRCA 1630-50

Formed as three conjoined vessels with globular bodies and neat spreading feet, linked by twisted handles, painted in blue with stylised plants, *8.2cm high, 12.5cm wide*

£2,200 - 2,800

Provenance

With Jonathan Horne

Literature

White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.86, fig.a

Fragments of glazed fuddling cups have been found at Southwark and biscuit examples have been excavated at Rotherhithe. Some are formed of four vessels or like the present lot consist of three. See Michael Archer, *Delftware*, 1997, p.256 for two fuddling cups of similar form to the present lot.

The exact way in which these cups were used is not entirely clear but it seems likely that they were intended to 'fuddle' or inebriate the drinker, as different alcoholic beverages are mixed inside the conjoined chambers and confusion ensues. In ceramics the concept goes back to early medieval times, with the distinctive shape of 17th century London fuddling cups probably derived from German stoneware.

There is a pleasing decorative parallel in the almost anthropomorphic pot-bellied cups, joined by their arms and the convivial nature of its use.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

13

AN ENGLISH DELFTWARE BARBER'S BOWL, CIRCA 1700-20

London or Bristol, of circular shape, the wide rim with the conventional cut-out to accommodate the neck of the customer and a circular depression to hold a ball of soap, painted in blue with a plethora of utensils and tools of the trade including soap, scissors, lancets, razors, a comb, rollers, wigs, wig stands and a mirror with an intricate frame, pierced for suspension, *26cm diam*

£4,000 - 6,000

Provenance

John Warrell Collection
With Jonathan Horne
Longridge Collection, Christie's New York, 24 January 2011, lot 109

Literature

Grigsby, Leslie B, *The Longridge Collection of English Slipware and Delftware*, Vol.2, 2000, p.461, D412
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.2

The 1699 inventory at Pickleherring Quay pottery in Southwark lists 583 barber basins, or 'basons'. The present lot belongs to a group of borderless examples but is exceptional for the range of barber's implements depicted, in particular the pair of wigs, showing differing angles at the centre of the bowl and two wig stands. At this time barbers would still have had need of lancets for blood-letting and other minor surgeries. The Fellowship of Surgeons and the Barbers' Company had merged in 1540 but the two trades were formally separated in 1745.

As an object, the barber's bowl is a wonderfully tactile item, the urge to pick up the basin and hold it to your neck like patrons past almost irresistible.

A paper label to the reverse of the present lot describes how it was used in a Colchester barber shop and passed down through the family.

14
A RARE ENGLISH DELFTWARE BIRD FEEDER, DATED 1751
London or Liverpool, of D-section and tapering form, painted in blue with a charming rural landscape scene, a farmer standing to the left sowing seed, a lady seated at a spinning wheel to the right, all before distant buildings, a scrolled foliate border to the rim, the reverse inscribed 'C P/ 1751' within an shaped cartouche, *6cm high, 8.3cm wide*

£2,500 - 3,500

Provenance
Christie's, 20 April 2000, lot 9
With Jonathan Horne
Longridge Collection, Christie's, 3 November 2011, lot 123

Literature
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.181
White, Mary, *People at the Whites' House*, Vol.5, 2024, p.303

Delftware bird feeders originated in Holland and these are frequently depicted in use on Dutch Delft birdcage plaques and tile panels. English bird feeders are rarely found and the present example would appear to be unique in form, and it is unrecorded by Lipski and Archer, *Dated English Delftware*, 1984. The farmer sowing seeds is perhaps an amusing allusion to the feeder's intended contents and, as Mary White points out, it would have made an unusual addition to a bird cage. An example of U-shape from the Graham Slater Collection was sold by Bonhams on 16 April 2025, lot 450 and relates closely to contemporary wall pockets.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

15
A PAIR OF DUTCH DELFT FLOWER TUBS, MID-18TH CENTURY
Of flared quadrangular shape with fluted edges, painted in blue with a scene of figures in gardens, one inscribed 'IVB' on each side, separated by bands of foliage, scrollwork and shells, the bottom pierced, *11.2cm high,* indistinct inscriptions to bases (2)

£2,000 - 3,000

Provenance
With Christophe Perlès, 2023

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.381

(details)

16
AN ENGLISH DELFTWARE TEAPOT AND COVER, CIRCA 1750
Of compressed globular form, applied with a short spout and high loop handle, the low cover with a pointed finial, painted in blue in oriental style with trailing flowers within diaper borders, cloud-like scrolls running neatly down the handle, *10cm high, 17cm long,* numeral '2' marks to the interior base and inside the cover (2)

£4,000 - 6,000

Provenance
With Jonathan Horne
Bonhams, 1 December 2010, lot 10

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.263, fig.b

Teawares are scarce in English delftware and teapots survive in very small numbers indeed, their inability to stand up to heat-shock contributing greatly to this statistic. A teapot painted with Chinese huts on an island was in the Louis Lipski Collection, sold by Sotheby's on 10 March 1981, lot 115. Lipski included his teapot in the Tea Centre's 'Teaware in English Delft' exhibition catalogue, 1954, no.38, where it is one of only seven teapots included, none of which match the description of the present lot.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

17

A RARE ELERS BROTHERS REDWARE MUG, CIRCA 1695

The cylindrical form slip-cast and lathe-turned, applied with a grooved strap handle, with two broad bands of sprigged decoration including floral branches, flanked on both sides by wyverns and dancing men or 'Merry Andrews', divided by three neat grooved concentric bands, *11.6cm high*

£1,200 - 1,500

Provenance

Sampson and Horne Collection, Bonhams, 28 April 2010, lot 110

Literature

White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.90

Exhibited

Sampson and Horne, 2009, pp.36-7, fig.A

John Philip and David Elers were Dutch silversmiths who produced high quality red stoneware at Bradwell Wood in Staffordshire for a brief period between circa 1690 and 1698, their establishment being last recorded in 1697. Their distinctive wares were slip-cast in plaster moulds and the exteriors neatly turned using a lathe, as detailed in a document of 1794 written by Josiah Wedgwood, see Gordon Elliott, *John and David Elers*, 1998, p.18. The crispness of the sprigged decoration is consistent with the use of metal dies, as indicated by the slight roughness surrounding these reliefs.

An almost identical mug with similar sprigged decoration and mounted with a silver rim, from the Henry Weldon Collection, is illustrated by Leslie B Grigsby, *English Pottery 1650-1800*, 1990, pp.62-3, no.5a-d. The sprigged elements on both mugs match those on one illustrated by Gordon Elliot, 'Staffordshire Red and Black Stonewares', *ECC Trans*, Vol.10, Pt.2, pl.38(b) and another in the Fitzwilliam Museum illustrated by Bernard Rackham, *Catalogue of the Glaisher Collection of Pottery and Porcelain*, 1935, pp.73-4 and pl.34D, no.454.

18

A DUTCH RED STONEWARE, ARY DE MILDE, TEAPOT AND COVER, CIRCA 1720, TOGETHER WITH A YIXING TEAPOT AND COVER, 17TH OR 18TH CENTURY

Of globular shape, moulded with flowering branches, the cover with insects, applied with metal mounts to spout and cover and metal chain between cover and handle; the Yixing teapot moulded with flowering branches, the domed cover with flower heads, *10.2cm and 9cm high*, to the first, an impressed mark of 'ARY DE MILDE' above a running fox in an oval medallion (4)

£2,000 - 3,000

Provenance

With Robert McPherson Antiques, 2003 (Yixing teapot)

Literature

White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, pp.228, figs.a and b

Exhibited

Oriental Ceramics Society, *The World in Monochromes*, 16 April to 20 June 2009, no.289

Museum of East Asian Art, Bath, *Chinese Ceramics & the Early Modern World*, 4th September 2010 to 6 March 2011

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

19

A BÖTTGER STONEWARE HEXAGONAL TEAPOT AND COVER, CIRCA 1710-13

Each side with relief-moulded decoration of flowering branches issuing from a rockwork base, the panels separated by etched borders, ridged loop handle, the inside of the pot covered with a black glaze seeping through in places, including just below the base, *9.3cm high* three minute black dots triangularly placed inside the cover (2)

£15,000 - 20,000

Provenance

The Collection of Lady Kate Davson (née Foster)

The form is recorded in the inventory of the Meissen manufactory of 3rd August 1711, and nine such Böttger stoneware examples (hexagonal teapots with raised flowers) were recorded in the 1719 inventory of the Dresden warehouse, as well as two black-lacquered examples (Claus Boltz, 'Steinzeug und Porzellan der Böttgerperiode - Die Inventare und die Ostermesse des Jahres 1719', *Keramos*, 167/168, 2000, p.128) and one Böttger stoneware example was listed in J.F. Böttger's quarters following his death the same year. The shape may be based on a silver prototype; see, for example, a Dutch silver kettle of similar form of 1697 illustrated in *Asia in Amsterdam. The culture of luxury in the Golden Age*, 2015, no.98.

The 1770 inventory of the Japanese Palace records eight '*6. paßigte TheéPotgen, mit erhabenen Blumen, Deckeln, Henckel und Schnautze, 4. Zoll hoch, 5. Zoll in Diam: No. 207*' [six-sided teapots, with raised flowers, covers, handles and spouts, 4 zoll high, 5 zoll in diam.], though one was subsequently listed as missing (Claus Boltz, 'Japanisches Palais-Inventar 1770 und TurmzimmerInventar 1769', *Keramos* 153, 1996, p.106).

Ernst Zimmermann (*Erfindung und Frühzeit des Meissner Porzellans*, 1908, p.137) noted that the Dresden Collection included pieces such as the present lot that had cracked in the firing and been lined with a black glaze so that they would not leak, and that sometimes specks of glaze were also visible on the outside.

Similar examples were sold from the Saxon Royal Collections, Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 7-8 October 1919, lot 5, and 12-14 October 1920, lot 72. A teapot of the same shape with lacquered and gilt decoration was sold by Sotheby's London, 14 July 1998, lot 82.

20

20
A STAFFORDSHIRE SOLID AGATE TEAPOT AND COVER, CIRCA 1750
Moulded in the form of a pecten shell, with a bird's head spout and a loop handle, the finial in the shape of a lion, the fine agate body marbled in tones of cream, blue and brown, with a lead glaze, *13.3cm high* (2)

£2,000 - 3,000

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.273, fig.a

Several different variants of pecten shell teapots are recorded. Similar examples in solid agate are in the Fitzwilliam Museum (inv. no.C.7&A-1999), the Metropolitan Museum of Art (inv. no.14.68.4a,b) and the Nelson Atkins Museum of Art (inv. nos.41-23/15 A,B and 52-43/1,2). See also the example sold by Christie's on 13 November 2018, lot 72. For a version in white saltglaze, see lot 21 in this sale.

21
A STAFFORDSHIRE WHITE SALTGLAZE TEAPOT AND COVER, CIRCA 1750
Crisply moulded in the form of a pecten shell flanked by stylised floral sprays, with a serpent head spout and a 'notched' handle, raised on three paw feet, the domed cover similarly shell-moulded and with a pointed finial, *13.5cm high* (2)

£800 - 1,200

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.266, fig.a

A very similar teapot from the Henry H Weldon Collection is illustrated by Leslie B Grigsby, *English Pottery 1650-1800*, 1990, p.74, pl.12, no.60. See also the example from the Haliburton Collection in the Victoria and Albert Museum (inv. no.153&A-1874), as well as Enoch Wood's stoneware block mould, which closely matches the present teapot (inv. no.2159-1901).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

21

22

A RARE STAFFORDSHIRE WHITE SALTGLAZE TEAPOT AND COVER, CIRCA 1750

Of octagonal baluster shape with a plain octagonal spout and a 'notched' handle, the eight arched panels crisply moulded with a profusion of fanciful and mythical motifs including unicorns, stags, Cupids riding lions, birds, heraldic shields, figures, portrait busts and a version of Aesop's fable of 'The Fox and the Stork', the domed cover with formal borders and a pointed finial, *14.7cm high* (2)

£800 - 1,200

Literature

White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.267, fig.d

Mary White notes the particularly crisp moulding on this teapot, suggesting that it was one of the first products of the mould used, and compares the themes of the panels to those on a cup which may be the product of the same maker, see p.266, fig.c. A very similar teapot from the Schreiber Collection is in the Victoria and Albert Museum (inv. no.414:988/&A-1885), together with one of Enoch Wood's stoneware block moulds closely corresponding to this teapot (inv.no.2158-1901).

22

23
A YORKSHIRE PEARLWARE FROG MUG FROM THE 'PORTRAIT GROUP', DATED 1781
Of cylindrical form with a broad turned foot and strap handle, painted in blue with an elegantly dressed gentleman raising a mug and holding a long pipe, seated in a garden before a tripod table upon which rests a jug, inscribed 'W and S/ Peace' and '1781', the reverse inscribed 'God prosper all/ I take in Hand/ & send me fortune/ to the end', a diaper border below the rim, an ochre frog modelled crouching inside, the base inscribed 'God prosper/ &/ Man Drinking/ P/ W.S' in blue, *12.2cm high*

£1,000 - 1,500

Literature
Roberts, Lois, *Dated in Blue*, 2011, p.48, no.58
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, pp.94-5, fig.b

This charming mug belongs to a distinct group of wares known as the 'Portrait Group', all of which bear dates between 1776 and 1782 with one later possible example dated 1790, see Lois Roberts, 2011, pp.129-31. All are decorated in underglaze blue, usually with figures, and sometimes with a gentleman and lady seated at a table. All are personalised and all have a summary of their inscriptions written sketchily in blue to their bases. Whilst a Leeds origin has been suggested for this important group as four pieces bear names of places within 20 miles of Leeds, Mary White suggests that they may instead be the result of a cottage industry and that the sketchy inscriptions on the undersides may represent *aide-mémoires* for the decorator made at the time the orders were placed. A 'Portrait Group' mug dated 1782 which features a very similar seated gentleman is illustrated by Roberts on p.57, no.78 and was sold by Bonhams on 18 April 2012, lot 42 (part), clearly painted by the same hand responsible for a polychrome creamware jug also dated 1782 in the same sale, lot 43. The same distinguished gentleman features on a loving cup dated 1780 and a jug dated 1781, illustrated by Roberts on p.43, no.45 and p.47, no.57 respectively.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

24

A STAFFORDSHIRE CREAMWARE CAULIFLOWER COFFEE POT AND A COVER, CIRCA 1760-80

Of baluster form with a scrolled handle and spout, naturalistically modelled as a cauliflower with the leaves picked out in green, the florets remaining uncoloured, the domed cover with a floret finial, *24.7cm high* (2)

£1,500 - 2,000

Provenance

With Christophe Perlès, 2021

A teapot and a tea canister similarly modelled as cauliflowers are illustrated by Mary White, *Drinking at the Whites' House*, 2021, p.276, figs.a and c. A very similar coffee pot was sold by Sotheby's New York on 23 November 2014, lot 685.

The China Trade: Commerce and Cultural Exchange

Today, the world has become small and people of many different cultures are interacting on a large scale. In Nagasaki one can eat a Dutch pancake; in Amsterdam there are plenty of sushi restaurants. Mobility has no boundary and digital communications connect everyone. This has not always been so and it is interesting to look back and trace one of the agents that facilitated that development: ceramics.

In medieval Europe, there were only vague notions of the world that lay beyond. Asia had been the subject of the thirteenth-century travel accounts of Marco Polo and a few others, emerging as a far-away fairy-tale world. The Middle East and the northern parts of Africa were better known due to commercial relations but were the realm of "other people," while the Americas were terra incognita.

This started to change when the Portuguese began their journeys of discovery, motivated by commercial and religious zeal. Eventually their ships rounded the Cape of Good Hope and in 1499 Portuguese merchants traded in India for the first time. The 16th century is rightly considered the age of Portuguese hegemony in Asian trade by Europeans. They expanded their influence and military presence, using long-existing trade routes and introducing new mercantile assets. Along with spices and textiles, curiosities were brought to Lisbon, among them porcelain from China.

Porcelain was a wondrous material in the eyes of Western contemporaries at the time. Hard, shiny, durable and painted with exotic decoration in blue contrasting with the white ground, it was highly valued. It had not been completely unknown, however. Earlier examples of Qingbai and celadon had come to Europe via Middle Eastern trade and had entered the cabinets of curiosities of the rich and noble, sometimes mounted in gold or gilt silver. However, the shipments of the Portuguese now made porcelain more widely available.

Chinese porcelain producers were used to decorating their pieces according to the wishes of their clients. The Portuguese soon understood this potential and ordered porcelain with armorial crests, religious motifs and texts in Latin script; these pieces form the first visual interaction in porcelain between Europe and China.

Lot 120

If the 16th century was the age of the Portuguese, the 17th century was dominated by the Dutch. Various Dutch trade companies amalgamated in 1602 to form the Dutch East India Company (VOC), a joint stock company that was granted a trading monopoly from the newly founded Dutch Republic. Again, spices from the East were the most important commodity, but as before, Chinese porcelains came to Europe as well, and in much larger volumes than the Portuguese had carried. Ships transported tens of thousands of pieces each, flooding

Frans Ykens (Antwerp 1601-1693 Brussels) and Studio, *A table-top still life with Chinese porcelain platters and bowls of seafood and fruits with a young couple standing before a red curtain*, sold by Bonhams, Old Master Paintings, 4 December 2024

the Low Countries. Auctions were regularly held in Amsterdam and other Dutch cities and were instrumental in distributing the fashionable porcelain further over Europe. Dutch merchants too, made use of the ability to commission Chinese porcelain with Western designs and, increasingly, also with Western shapes such as mustard pots, beakers, porridge bowls, and ewers that were made after ceramic, metal or wooden models provided by the Dutch to Chinese middlemen. However, almost all export porcelains, including those with Western shapes, were painted in Chinese style with landscapes, Chinese figures, architecture or mythical animals like dragons.

This sudden wealth of porcelain had an impact on society, initially in The Netherlands itself, but elsewhere in Europe as well. Porcelain was relatively expensive and fashionable among the higher classes; most importantly perhaps, it added status. Furthermore, the decorations in Chinese style initiated a keen interest in Chinese culture among these wealthy European patrons. A number of 17th century illustrated Dutch travel accounts greatly helped to spread knowledge about China and Japan, although they were popularised, romanticised and one-sided, showing the East through Western eyes.

An interlude in the Dutch porcelain trade focused attention on Japan, where there was a modest porcelain production in Arita, Kyushu, for domestic use and export to Southeast Asia. Due to the shift in power in China after the fall of the Ming Dynasty and the resulting civil wars, Chinese porcelain was not available to the Dutch after 1645 and the VOC shifted to Arita for its supply. The first Company orders date from 1658 and had a surprising side-effect. Apart from making porcelain decorated in underglaze blue, either in Chinese style or with domestic patterns, the Japanese potters also produced pieces for export with a colourful enamel decoration on the glaze. For the Dutch, so used to Chinese underglaze-blue, this polychrome porcelain was new and highly attractive. Although Japanese wares were priced higher than their Chinese equivalents and were not produced in huge quantities, they nevertheless soon became very fashionable. In particular the porcelains made in the Kakiemon kilns were regarded as the best, with their restrained enamel decoration on a milky-white glaze.

The Dutch had a special position in Japan, the only Western Company allowed to trade in the country with a base on the artificial island of Dejima, in the Bay of Nagasaki. This situation proved to be profitable for the VOC's employees as well, who could trade privately and buy exclusive Japanese items, including porcelain, making good profits when selling them in Batavia and the Netherlands. When the VOC formally ceased buying Arita porcelain in the 1680s and reverted to Chinese porcelain, private trade took over in Japan and provided Europe with much-sought Arita porcelains. The variety called "Imari" with a dense decoration in underglaze blue, overglaze iron-red, gold and sometimes a few additional enamels, embellished many a rich baroque interior (see lots 164-166). This can be seen so well in the collection of Augustus the Strong, Elector of Saxony, (r. 1670-1733) who used spectacular Imari porcelains to furnish his palaces in Dresden.

The 18th century was the age of British naval and commercial domination, although the Dutch, the Swedes and the French were fierce competitors. Better ships and nautical maps, their position in India and more up-to-date mercantile and financial structures gave the East India Company (EIC) the upper hand in the Chinese porcelain trade. Like the other companies, they carried huge amounts of utility wares. They were imported in such quantities – by 1700 the VOC imported around one million pieces yearly for the Dutch market alone - and lost their exclusivity. The specially ordered wares with European shapes and designs (chine de commande) were mostly handled by private trade, because the Companies needed profitable bulk. This opened possibilities for European producers, who meanwhile had discovered the secret of making "true" hard-paste porcelain. The first was Meissen, followed by Vienna (Du Paquier). Early producers of soft-paste porcelain, made without kaolin, were St Cloud, Chantilly and Vincennes in France; in England it was, among others, Chelsea, Limehouse and Bow.

The main European porcelain producers of the early 18th century initially decorated their wares with more or less close imitations of Chinese and Japanese designs, but soon a freer interpretation of these motifs was developed, combining Oriental and Western elements in a style we call chinoiserie. This fashion was not confined to ceramics, but pervaded all kinds of decorative art. Everywhere, Chinese objects and ceramics were included as part of an overall chinoiserie installation. Oriental motifs and elements mingled with European. Throughout the 18th century and into the 19th, this interaction of cultures was a main trend in Europe. However, it is clear that imports of Asian ceramics had prepared the way and still provided the main source of inspiration.

Christiaan J.A Jörg
October 2025

Lot 176

25
A MEISSEN BÖTTGER PORCELAIN WHITE PAGODA FIGURE, CIRCA 1715-20
Modelled seated with with right hand resting on right knee with a pierced mouth, *9cm high*

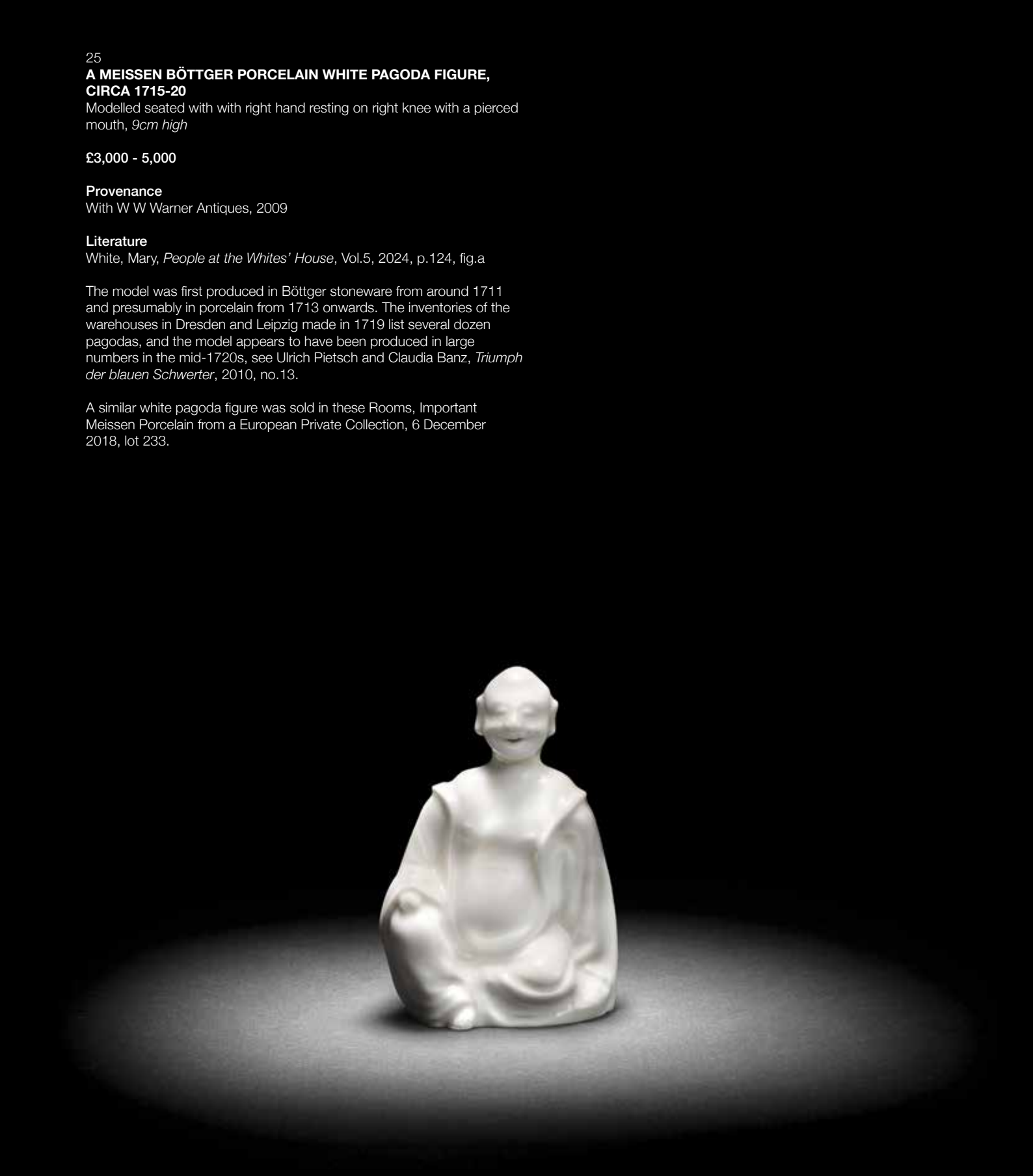
£3,000 - 5,000

Provenance
With W W Warner Antiques, 2009

Literature
White, Mary, *People at the Whites' House*, Vol.5, 2024, p.124, fig.a

The model was first produced in Böttger stoneware from around 1711 and presumably in porcelain from 1713 onwards. The inventories of the warehouses in Dresden and Leipzig made in 1719 list several dozen pagodas, and the model appears to have been produced in large numbers in the mid-1720s, see Ulrich Pietsch and Claudia Banz, *Triumph der blauen Schwerter*, 2010, no.13.

A similar white pagoda figure was sold in these Rooms, Important Meissen Porcelain from a European Private Collection, 6 December 2018, lot 233.



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

26
A PAIR OF SAINT-CLOUD FIGURES OF CHINESE MEN, CIRCA 1720
One modelled with an unfurling flower in his arms, the other with with one hand facing forward, in the white, *20-20.5cm high* (2)

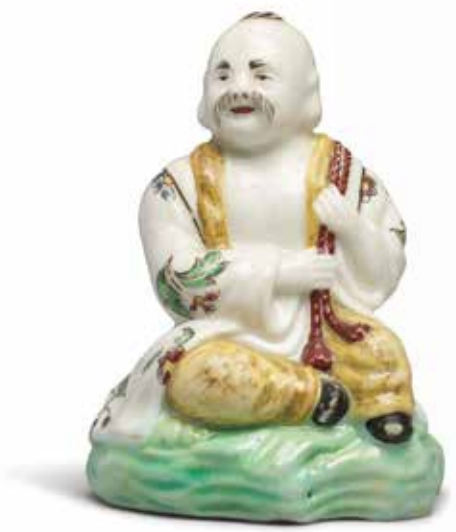
£10,000 - 15,000

Provenance
With Stockspring Antiques, 2010

Literature
White, Mary, *People at the Whites' House*, Vol.5, 2024, p.37

Oriental figures were among the first examples of modelled porcelain objects to be made at Saint Cloud and were based on *blanc de chine* examples, as at Meissen and earlier, Delft.

Two similar figures are in the collection of the Wadsworth Atheneum Museum, Hartford, CT (Gift of J. Pierpont Morgan, inv. no.1917.897.898), illustrated in Bertrand Rondot (ed.), *Discovering the Secrets of Soft-Paste Porcelain, the Saint Cloud Manufactory ca. 1690-1766*, 1999, p.224.



27

28

27
A RARE VILLEROY FIGURE OF A SEATED CHINESE MAN, CIRCA 1740
Wearing yellow-edged floral robes and yellow trousers, on a grassy base, *9.6cm high*

£3,000 - 5,000

Provenance
With E & H Manners, 2017

28
AN ARITA FIGURE OF A BOY, EDO PERIOD (1615-1868), CIRCA 1660-1690
Seated holding a cockerel, painted in the Kakiemon palette, *9.5cm high,* faint collector's numerals in black ink to the unglazed base

£1,000 - 1,500

Provenance
With Robert McPherson Antiques, 2014

Literature
White, Mary, *People at the Whites' House*, Vol.5, 2024, p.34, fig.b

This charming figure can be classified as an *okimono* or 'object for display' made for the Tokonoma, an area in the Japanese home reserved for display. Unlike many other objects of Japanese art such as Netsuke, they have no practical function beyond the aesthetic. It is a fine example of classic Kakiemon style that flourished between 1670-1700. The subject is intriguing. In the Edo period, when a boy reached a three or five years old, there was a special ceremony where he would don a special robe and this object could perhaps be regarded as a reflection of this ceremony.

The figure is made from *nigoshide* porcelain, a porcelain clay that results in a creamy white appearance to the body in imitation of Dehua Chinese porcelain. It was developed exclusively by the Kakiemon kiln in the late 17th century. No underglaze cobalt blue would be used on these works as it would give the overall body a blue sheen. At the back of the cloak of the boy, there are two holes, which seem too large and obtrusive to count as airholes. As with another *okimono*, a small boy seated on a Go-board in the British Museum (inv. no.Franks.1065), these may be small openings for water.

A sacred animal, the cockerel is a regular feature in Japanese art, used as a symbol for bravery and rebirth. In Japanese mythology a cockerel's crow lured the sun goddess Amaterasu from a dark cave, restoring light to the world. See lot 169 for a larger figure of a standing cockerel in this sale.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

29

A SAINT-CLOUD FIGURE OF AN ACTRESS, CIRCA 1730-40

Modelled as a Chinoiserie figure seated on rockwork gesturing with her hands, painted in shades of turquoise, blue, iron-red and yellow, her robes with elaborate pattern of scrolls, trellis patterns and flowers, the base applied with foliage, *22cm high*

£8,000 - 12,000

Provenance

The Collection of Charles Louis (1827-1893)
Maurice Pol-Roger, thence by descent
Sold Pescheteau-Badin, Paris, 28 March 2023, lot 229

Literature

White, Mary, *People at the Whites' House*, Vol.5, 2024, pp.74-5

The figure has a male counterpart which can be seen in the only other known coloured examples of these models, two pairs in the Metropolitan Museum of Art, illustrated by Jeffrey Munger, *European Porcelain in the Metropolitan Museum of Art*, 2018, pp.146-148, no.45. A white pair is in the Musée des Arts Décoratifs and another is illustrated in Andreina d'Agliano et al., *Brittle Beauty Reflections on 18th-century European Porcelain*, 2023, no.37.

Jeffrey Munger observes that these porcelain models likely depict actors dressed as Chinese characters, a conclusion drawn primarily from the distinctive hat worn by the male figure and the bold Asian-inspired patterns adorning their robes (J. Munger, 2018, p.146). 'Le danseur chinois', a print after Boucher, has previously been suggested as a possible source but Errol Manners also suggests a plate from Olfert Dapper's *Gedenkwürdige Verrichtung der Niederländischen Ost-Indischen Gesellschaft in dem Käiserreich Taising oder Sina*, 1676, as an indirect source (see Andreina d'Agliano et al., 2023, no.37, figs.1 and 2), which would explain the more un-Chinese headdress of the female figure.

The figures have long been attributed to the Saint-Cloud manufactory, an attribution supported by the paste and clear lead glaze. However, Errol Manners presents a compelling alternative theory, suggesting that the workshop of François Barbin (1691–1765), operating in Paris, may have been responsible instead. Barbin, who later founded the Villeroy-Mennecy factory, is known to have employed a distinctive decorative technique involving underglaze cobalt blue, '*grand feu*' and '*petit feu*' enamels and gilding — similar to those seen on the Metropolitan Museum pairs and the coloured female figure in the present lot, though the gilding is absent here. While this technique was also used on some known Saint-Cloud pieces, lending weight to the traditional attribution, Barbin's known production of porcelain figures made for mounting adds nuance to the discussion, as these models may have originally been made to be mounted. Two pairs have gilt bronze mounts, one in the Metropolitan Museum of Art and another in the Musée des Arts Décoratifs. For Errol Manners' full discussion, see Andreina d'Agliano et al., 2023, no.37.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

30

31

30
AN ARITA CIRCULAR VOC PLATE, EDO PERIOD (1615-1868), CIRCA 1680
Painted in underglaze-blue with the VOC monogram, flanked by two two ho-ho birds amidst pomegranates, peonies and foliage, the rims with a panelled border and further foliage, *21.5cm diam*

£800 - 1,200

Provenance
Anon. sale, Christie's London, 21 May 2003, lot 379
With Robert McPherson Antiques, 2004

Literature
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.144, fig.b

Exhibited
Leeuwarden, Gemeentelijk Museum Het Princessehof, *Japans blauw wit porselein op Hollandse bestelling en in de japanse smaak*, 10 April to 19 June 1981, no.26

The VOC monogram stands for '*Vereenigde Oost-Indische Compagnie*', Dutch East India Company. Similar dishes are in the Metropolitan Museum of Art, New York (inv. no.2002.447.40), the Peabody Essex Museum, Salem, and the Asian Art Museum, San Francisco. Others were sold at Christie's London, 5 December 2017, lot 87 and 18 January 2018, lot 12.

31
AN ARITA ARMORIAL CIRCULAR SAUCER, CIRCA 1690
Probably made for the Dutch market, painted in underglaze-blue with a coat of arms surrounded by a flower and leaf scroll border, the rim with a chevron border, *12cm diam*

£600 - 800

Provenance
With Robert McPherson Antiques, 2004

32
AN ARITA ARMORIAL DEEP CIRCULAR PLATE, CIRCA 1710
Painted in polychrome enamels with an armorial within flowers and foliage heightened in gilding, the wavy rim edged lightly in brown, the underside with two flowering branches in gilding, *24cm diam*

£800 - 1,200

Provenance
With Robert McPherson Antiques, 2007

Another example is in the Metropolitan Museum of Art, New York (see inv. no.2002.447.87), and another in the British Museum, London (see inv. no.Franks.1272.+A), where it is noted that the arms are that of Brandão quartering Canalhais and Vasconcelos.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

33

32

33
A CHINESE, KANGXI PERIOD, 'SCHEVENINGEN' DISH, CIRCA 1720
Painted in the Japanese style copying a Dutch Delft original in the manner of Frederick van Frytom, and depicting three figures and a bull in a coastal landscape before distant ships and buildings, within a wave-patterned border and crimped rim edge, *22cm diam*

£300 - 500

This design was previously known as 'Deshima Island', but the landscape and church spire clearly indicate a more Northern European origin. A variety of blue-and-white plates and other wares, both of Japanese and Chinese origin, bear this subject, with slight variations in the clouds and buildings, but always representing three figures, one with an animal on a lead. Kangxi and Arita examples are illustrated side-by-side in Soame Jenyns's *Japanese Porcelain*, 1965, pl.19A.

According to D.S. Howard, *Choice of The Private Trader*, 1994, p.44, this design is thought to date from circa 1700-1720 and may have been copied from a drawing by Frederick van Frytom (1652-1702), although the exact origins of the print or drawing are unknown. The attribution to Frytom is certainly tempting, he was after all perhaps the most accomplished of all Delftware painters, specialising in painting refined landscapes on plaques, very successful in his lifetime already.

C.J.A. Jörg, *Interaction in Ceramics: Oriental porcelain and Delftware*, 1984, p.110 remarks that in the Netherlands this scene is traditionally called 'View of Scheveningen'. Hetty Terwee, 'De Scheveningen-bordjes ontmaskerd?', in *Antiek*, XXIII, 4 April 1989, pp.494-501, has argued that it does not derive from a single print, but from a synthesis of several sources. A very rare early polychrome Meissen bowl in Japanese style bearing this scene on the interior is in the British Museum (inv. no.M&LA FRANKS 29) in addition to the Japanese example (pl.67) also illustrated by J. Ayers, O. Impey and J. V. G. Mallet, *Porcelain for Palaces*, 1990, no.301.

See also D.F. Lunsingh Scheurleer, *Chine de Commande*, 1974, pl.272 for an example in Museum De Sypesteyn, Loosdrecht, The Netherlands, and another in D. Howard and J. Ayers, *China for the West*, 1978, Vol.1, no.32.

34

35

34
AN ARITA MUG, CIRCA 1680-1700
The pear-shape form after a Dutch original, painted in underglaze-blue with a scholar and rocks in a landscape with birds in flight and leaves, the scroll handle painted with dashes, pierced hole in top of handle for pewter cover, *15.2cm high*

£700 - 900

Literature
White, Mary, *Beasts at the Whites' House*, Vol.2, 2021, p.67, fig.a

For another example see C.J.A Jörg, *Fine and Curious, Japanese Export Porcelain in Dutch Collections*, 2003, p.168, no.197.

This modest tankard reflects a remarkable 17th century journey from China to Holland, to Japan, and back to Europe. Its form and decoration are inspired by delftware, which itself drew on Chinese transitional ceramics brought to Holland by ship merchants. The Japanese porcelain version imitates the delftware style, including its chinoiserie decoration. While the Japanese artist could have painted with greater detail—adding facial expressions or intricate landscapes—they chose to faithfully reproduce the original, inadvertently capturing the charm of cross-cultural exchange. The result is a fascinating example of East meets West in ceramic art.

35
A RARE ARITA TWO-HANDLED OCTAGONAL BUTTER BOX AND COVER, LATE 17TH CENTURY
Painted in underglaze-blue with a seated figure in a landscape, the cover similarly decorated and applied with a bud finial, the rim with a zig-zag border, *11.5cm high, 20cm across handles* (2)

£600 - 800

Provenance
With Robert McPherson Antiques, 2011

Literature
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.398

The shape and style of decoration are based on a Dutch Delftware prototype.

For another example of this rare shape in the Groninger Museum, the Netherlands see C.J.A. Jörg, *Fine and Curious, Japanese Ceramics from Dutch Collections*, 2003, p.180, no.220, where the author writes that the piece was modelled after a Dutch butter pot made of pewter. Butter pots were a regular item in the early export assortment and were distinct from 'butter dishes'. The shipping lists to The Netherlands for as early as 1660 include 70 boterdosen (butter boxes), 16 'butter pots with covers' and 83 'square butter pots' in 1663, while in 1664, no fewer than 1008 'butter boxes' are mentioned. Jörg further notes that a similar example is in Rosenborg Castle, Copenhagen, where it entered the Royal inventories in 1783. According to its silver plaque, it had already been presented to the Royal Family in 1723.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

36

38

36
A ARITA BLUE AND WHITE PORCELAIN PLATE, KANBUN (1663–1673) OR ENPÔ ERA (1673 - 1681)
Painted in underglaze-blue with bamboo and grape vines sprouting from a naturalistic ground, within a square panel, the reserve with a diaper 'coin' pattern and stylised flowers on an underglaze-blue *karakusa* scrollwork ground, the reverse with trailing flowers between concentric rings, *21.1cm diam*

£800 - 1,200

Provenance
With Robert McPherson Antiques, 2007

37
A RARE ARITA RECTANGULAR SANDER, CIRCA 1680-1700
With perforated flat top section, the straight sides painted in underglaze-blue with blossom and *karakusa* scrollwork, *9.5cm long, 5.7cm high*

£1,000 - 1,500

Provenance
Rob Michiels Auctions, 24 April 2016, lot 724
With Stockspring Antiques, 2016

For a very similar Japanese porcelain sand brick in the collection of the Groninger Museum, the Netherlands, see C.J.A. Jörg, *Fine and Curious, Japanese Export Porcelain in Dutch Collections*, 2003, no.235, p.189.

38
A RARE ARITA DRUM-SHAPED TEAPOT, EDO PERIOD, 1615-1886), EARLY 18TH CENTURY
With short hexagonal neck and rectangular foot, S-shaped spout and loop handle, painted in underglaze-blue on each side with a Buddhist or *Fo* dog, within scroll and foliate borders, *16cm high*

£800 - 1,000

37

39

AN ARITA PORCELAIN MODEL OF A LION-DOG OR 'SHISHI', CIRCA 1680

Seated, painted in underglaze-blue with spots, his left paw raised, his mouth open and tongue sticking out, *26.5cm high*

£6,000 - 8,000

Provenance

With Christophe Perlès, 2023

Literature

White, Mary, *People at the Whites' House*, Vol.5, 2024, p.210

The *Shishi* (獅子), often translated as 'lion' or 'lion-dog', holds a prominent and symbolic role in Japanese art and culture. Although lions are not native to Japan, the *Shishi* entered Japanese artistic and religious traditions through the influence of Chinese and Korean art, where the lion was revered as a guardian creature associated with Buddhism.

In Japanese art, *Shishi* are most commonly depicted as guardian figures, often appearing in pairs known as *Komainu* ('Korean dogs') at the entrances of temples, shrines, and sometimes gardens. These pairs typically include one with its mouth open (symbolizing the sound 'a') and one with its mouth closed (symbolizing 'um'), together representing the beginning and end of all things, akin to the Sanskrit 'Aum'. This duality expresses protection, balance, and the cyclical nature of existence. In Buddhist iconography, *Shishi* serve as protectors of the dharma and companions to deities such as Monju Bosatsu (Manjushri), the bodhisattva of wisdom, whose lion mount represents fearlessness in pursuing enlightenment.

By the mid-17th century, Arita porcelain, including *Shishi* sculptures, became an important export commodity through the port of Imari, reaching Europe via the Dutch East India Company. These lion-dog figures captivated European collectors, who viewed them as exotic curiosities and symbols of the mysterious East. Surviving examples can be found today in collections such as the Ashmolean Museum, The British Museum, and The Rijksmuseum, testifying to their wide appeal and the early globalization of Japanese decorative arts.

Japanese porcelain *Shishi* are found in a variety of models. Compare with other (polychrome) models illustrated by C.J.A. Jõrg, *Fine and Curious, Japanese Export Porcelain in Dutch Collections*, 2003, p.277, no.346, and by Soame Jenyns, *Japanese Porcelain*, pl.62B.

40

A VERY RARE DUTCH DELFTWARE DOG KENNEL, DATED 1725

Each side decorated with a different scene, the front with stepped gables painted with portrait medallions against a floral ground, the inside modelled with a Fo-dog seated inside the kennel, two hunting scenes after Ridinger, the back with a Dutch mercantile ship at sea, the top with two mythological scenes and portraits within scrolled cartouches, all executed in blue enamels, *12.4cm long, 9cm wide, 13cm high,* star for De Witte Ster factory and initials C.B. for Cornelis Brouwer over '1725/3/16'

£10,000 - 15,000

Provenance

With E & H Manners, 2023

Literature

White, Mary, *People at the Whites' House*, Vol.5, 2024, p.166-169

This unique object is a rarity in the long history of Dutch delftware. The diverse motifs - from portraiture to maritime and hunting scenes - coupled with the exceptional quality of painting make for a technical and artistic tour-de-force. Furthermore, the decorative elements that adorn the kennel reflect the globalised world of the early 18th century, at the centre of which sat the Dutch Republic. The flotilla of merchant ships flying the Dutch flag on the rear of the kennel along with the curious presence of a Chinese lion-dog (or 'Foo'), a mythical creature of Buddhist origin, also testify to the importance of the trade in Chinese porcelain, the lion-dog being a recurring subject in *blanc-de-chine* wares from Dehua destined for the European market.

Cornelis Brouwer was the owner of *De Witte Ster* ('The White Star') from 1724-38. Brouwer joined the Dutch East India Company as a surgeon in 1704 and spent long stretches of time in Batavia over the next decade, returning to the Netherlands in 1714. Upon his return, he purchased the Delft factory *De Porceleyne Schotel*, only to sell it in 1723 in order to take ownership of *De Witte Ster*.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

41

42

41
A LARGE ARITA CIRCULAR DISH, EDO PERIOD (1615-1868), CIRCA 1690
Decorated in *Kraak* style with a man fishing at a lake surrounded by cattle and trees, the panelled border around the rim with figures and stylised flowers, *31.6cm diam*

£800 - 1,200

Provenance
Purchased in The Netherlands in 2002

42
A DUTCH DELFTWARE BRUSHBACK, DATED 1753
Decorated in blue with a flower vase in a landscape vignette on the domed centre, enclosed by a border of alternating floral and trellis panels embellished with scrollwork, the underside pierced, the rim pierced once for hanging, *13.5cm across,* inscribed 1753 to the reverse

£700 - 900

Provenance
With Christophe Perlès, 2022

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.46

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

43

A DUTCH DELFT OCTAGONAL BOTTLE VASE, LATE 17TH CENTURY

Moulded with pierced lion masks joined by rope swags, painted in blue in Chinese Transitional style with figures, including Persian and Indian figures, in landscape vignettes, the neck with foliage below a lappet border around the knop and a stiff-leaf border to the flared rim, the base with a similar lappet border, *54.8cm high,* 'AI' mark in blue

£2,000 - 3,000

Provenance

With van Halm & van Halm, 2010

Literature

White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.372

(detail)

44
A VERY RARE AND DOCUMENTARY CHINESE EXPORT DUTCH-DECORATED BOWL, DATED 1741-4
The outer wall decorated with three scenes within cartouches: a rat entering a trap, a long inscription in black script, and a group of people escaping a flood, against an iron-red trellis diaper band separated by open peonies, edged with a band of blue lozenge and circle decoration, the interior with birds in flight and a mole rat painted within a roundel in the centre over an impressed flower, *14.3cm diam, 7.4cm high,* the base inscribed and dated 1742 in black script

£2,000 - 3,000

Provenance
With Robert McPherson Antiques, 2012

Literature
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.113
Espir, Helen, *European Decoration on Oriental Porcelain*, 2005, fig.19, pp.168-169

This bowl commemorates a major flooding event in the Dutch town of Gorinchem from 23rd December 1740 to 3rd January 1741, caused by two burst dykes at the confluence of the rivers Lek and Linge (see Helen Espir, 2005, p.169).

The inscription, translated from the Dutch, reads 'In the year 1741, on New Year's eve, there was a very high water flood in Gorkum [Gorichem] and the surrounding country, such as had never happened before in living memory, many dykes broke and much damage was done. In the year 1742, in the summer, there was a plague of rats that ate the crops; such a thing had never been heard of before.'

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

European Designs on Chinese Porcelain

(adapted from the text published by C.J.A. Jörg,
Chinese Ceramics in the Collection of the Rijksmuseum, p.273ff.)

Chinese potters were accustomed to adapting not only the shapes of their porcelain, but also the decoration. This had already been done since the middle of the 16th century, for instance for Portuguese merchants, but the Dutch were surprisingly slow to perceive the possibilities. Apart from some very rare examples, Kraak and Transitional porcelain have decoration in the Chinese style, although this may include Western elements such as an occasional mask or the rather common tulip motif. It was not until the late 17th century that private individuals in Batavia began to have coats of arms painted on sets of plates and dishes for their dinner tables as a sign of their status. This proved a great success and within a very short time armorial porcelain became a fashion. Nor did it take people long to realise that other Western designs could be tried out as well and these experiments yielded equally good results. It is interesting that only one Western design was found in the cargo of the Vung Tau junk, which was wrecked around 1690. In the ensuing years however, many more were ordered and by 1700 the way had been prepared for the endless variety of porcelain decorated with Western designs that was to become such a characteristic feature of the cultural interaction between China and Europe.

Like pieces with shapes derived from Western models, objects with Western style decorations are also called *Chine de commande*. They were painted after prints or drawings supplied by the customers. Less common sources were book-plates, coins, medals or decorations taken from pieces of European earthenware or porcelain. The prints were more or less exactly copied by the Chinese porcelain painter, probably by pricking and pouncing the outlines of the design and then filling in the details. During the late 17th and early 18th centuries *Chine de commande* was almost invariably decorated in underglaze-blue in Jingdezhen. Although there seem to have been no technical reasons why European designs could not have been executed in enamels, *Chine de commande* in the famille verte style is very rare and it must be assumed that there was some kind of specialisation at the kilns and that the enamellers did not produce foreign designs. Around 1700 the Chinese Imari palette was developed, but this did not greatly help to promote polychrome commande designs. A breakthrough came in the 1720s with the introduction of *encre de Chine* (black decoration), which lent itself perfectly to the copying of Western engravings in thin, grey-black lines. Decorating *Chine de commande* in famille rose and other enamels began about the same time. At first this was also done in Jingdezhen, but as the quantities ordered increased and the demand for exact reproductions and colours grew, the lines of communication between the customer and the producer proved to be too long and this special work was largely moved to Canton. There skilled painters decorated plain, pre-fired pieces with the designs the Westerners wanted, which were fired at a low spot. Of course, only polychrome decorations could be done in Canton in this way, the underglaze blue designs, which needed a much higher temperature, still being painted in Jingdezhen. As a result from around 1740 onwards almost all *Chine de commande* with Western style decoration is polychrome, with blue and white pieces being exceptional.

The time, energy and money involved in ordering *Chine de commande* made it unattractive as a commodity for the companies, which largely left these wares to the private traders who ordered them in small quantities since they were keen to keep the designs exclusive.

Self-portrait of Cornelis Pronk (1691-1759)

Original design by Cornelis Pronck, circa 1734,
Rijksmuseum Amsterdam, inv.no. RP-T-1967-18

However, there are a few exceptions to this rule, for instance the porcelains ordered by the VOC after the designs by the Amsterdam artist Cornelis Pronk. Porcelain with Western designs can be divided into many different groups according to its decoration. The standard works by Howard & Ayers, 1978, and Hervouët, 1986, contain chapters on religious subjects, classical mythology, amorous scenes, music-making, historical and political events, ships, trade in Canton, portraits, topographical designs, scenes from daily life and so on, testifying to the endless variety of designs available. In a number of cases the print or design source has been traced. Identification of others is not always easy because use was made of prints not only by the well-known great masters, but also by second-rate artists who were popular at the time, but whose work has been forgotten and never researched or published. Most pieces of *Chine de commande* are known from several examples, since they belonged to dinner services, tea sets or sets of decorative plates. Objects made as individual items are understandably quite rare, since the price would be extraordinarily high for a single piece.

45

45
A CHINESE EXPORT PORCELAIN 'PRONK LADIES WITH PARASOL' DISH, QIANLONG PERIOD, CIRCA 1740
Decorated in the Imari palette with a lady feeding ducks shaded by her maid-servant, the polychrome decoration picked out in gilding, the border with cartouches of birds and figures, *23.5cm diam*

£400 - 600

Literature
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.116, fig.a

This is an Imari version of the well-known *Chine de Commande* blue and white design. The pattern was used until at least 1760-70, and several versions of of the design are known.

Cornelis Pronk (Amsterdam, 1691-1759) also spelt Pronck, played an important role in the development of the 'European' style of painting on Chinese export wares. Up until his arrival, transmitting designs to the Asian artisans was a precarious business. First of all designs were often misinterpreted, but also the speed of delivery often meant that designs were outdated by the time the decorated porcelain reached Europe.

Pronk was a draughtsman by profession and is known particularly for his numerous topographical drawings. In 1734, as an experiment, the Dutch East India Company board, the Heren XVII, commissioned Pronk to design for services and other porcelains. He designed scenes in a largely imaginary Chinese style; the case of this plate featuring a Chinese lady at the waterside and a female servant holding an umbrella. Pronk's drawings were sent to Batavia and from there to China, where orders were made in 1736. Pronk made four different designs, of which 'The Parasol Ladies' was most popular. The Dutch East India Company ended stopped their orders in 1740 because the production and shipping from China proved too costly, however, the pattern continued to be used until at least 1760-1770, and there are several versions of the design known, all from larger services, varying from polychrome to underglaze-blue. Four of Pronk's sketchbooks are in the collection of the Rijksprentenkabinet, part of the Rijksmuseum in Amsterdam.

46

46
AN ARITA CIRCULAR PLATE, AFTER CORNELIS PRONK, CIRCA 1740
Painted in underglaze-blue and polychrome enamels with 'The Parasol Ladies' stood beside birds in a pond, between formal floral borders and panels of figures and birds, picked out in gold, the reverse with seven large iron-red insects, *23.4cm diam*

£800 - 1,200

Provenance
With Christophe Perlès, 2017

Literature
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.116, fig.b

The VOC directors ordered porcelains decorated with Pronk's designs from Japan in addition to the porcelains they ordered from Chinese kilns. Surviving Japanese examples are, however, rarer than their Chinese counterparts. For a discussion of the Chinese wares and Cornelis Pronk's designs, see the previous lot in this sale.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

47
A LARGE BOTTLE VASE, THE PORCELAIN EDO PERIOD (1615-1886), CIRCA 1690, THE DECORATION APPLIED IN THE NETHERLANDS, CIRCA 1720-40
The globular form with tall narrow tapering neck and everted rim and moulded collar painted in enamels and gilt in Kakiemon palette with birds perched in branches, amidst flowers, *32cm high*

£1,500 - 2,000

Provenance
With Robert McPherson Antiques, 2009

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, p.72, fig.c

Large quantities of white glazed bottles were imported from Japan during the late 17th century and then enamelled in Delft and surrounding areas, where the muffle kilns gave ample possibility for redecoration without damaging the original porcelain. For similar apothecary bottles, see O. Impey, *Japanese Export Porcelain*, 2002, pp.180-81, nos.281-83 and C.J.A. Jörg, *Fine and Curious, Japanese Export Porcelain in Dutch Collections*, 2003, pp.222-23, nos.279 and 280.

48
A CHINESE, QIANLONG, TEA CANISTER AND COVER PAINTED IN BAYREUTH IN THE WORKSHOP OF J.F. METZSCH, CIRCA 1745
Ovoid lobed form with gilt moulded scrollwork footrim, painted with a continuous scene of elegant figures and buildings by a harbour, *13.2cm high,* 'No. 28' in red (2)

£700 - 900

Provenance
With Robert McPherson Antiques, 2014

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.254

The scene is after an engraving by the Augsburg engraver, Melchior Küsel, published in two series in 1681 and 1682 after Johann Wilhelm Baur.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

49

A RARE CHINESE GROUP OF THE TYROLEAN DANCERS, QIANLONG PERIOD, CIRCA 1752

After the Meissen original depicting a couple dancing, often referred to as Dutch or 'Tyrolean' dancers, decorated in famille rose style, he wearing a yellow hat, blue waistcoat and iron-red breeches, she wearing an iron-red bodice with delicate incised scrollwork tendrils and a white apron over a skirt with purple star bursts or stylized flowerheads, placed on a naturalistic base with moulded applied flowers and foliage scattered between their feet,
15cm high

£10,000 - 15,000

Provenance
Anon. sale, Christie's London, 10 April 2019, lot 20

Literature
White, *Mary, People at the Whites' House*, Vol.5, 2024, p.196, fig.a

Three versions of this model were made, the first modelled by Eberlein in 1735. When it proved popular two later revisions were made by Johann Joachim Kaendler in 1743 when it is listed in his Taxa or work records as '*1 Groupgen wie ein Arlequin mit einem dergl. Weibel miteinander Pohlnisch tanzen*'. In addition to this rare Chinese example, the model was copied by English factories, see lot 50 for an example by Chelsea.

This is one of the most famous export figures modelled after European figural groups and very few examples have survived. All are very similar in their decoration. When the 1752 wreck of the VOC ship *Geldermalsen* was salvaged in 1985 a number of damaged examples were recovered, though they had lost their enamels due to the corrosion caused by salt water. An example of this type from the collection of Anthony du Boulay was sold in these rooms, The Du Boulay Collection of Chinese Ceramics, 10 November 2003, lot 98.

A very similar example from the collection of Sir Mark Wrightson, Bt., sold at Christie's New York, 17 January 2018, lot 87, and another example was sold by Bonhams, 6 March 2007, lot 64.

50

A CHELSEA FIGURE GROUP OF THE TYROLEAN DANCERS, CIRCA 1756

Modelled by Joseph Willems after the Meissen original by J F Eberlein, the couple embracing each other in a lively swirling dancing pose, both with one leg raised, he wearing a broad-brimmed hat and a black and white mask, she with her hair tied in long plaits, their clothes picked out in pale colours, the scrolled base applied with flowers and heighted in gilding, *18.5cm high,* red anchor mark

£1,200 - 1,500

Provenance

Nigel Morgan Collection, E & H Manners exhibition, 2009, no.11

Literature

White, Mary, *People at the Whites' House*, Vol.5, 2024, p.196, fig.b

Variously known as the 'Dutch', 'Tyrolean' or 'Polish' Dancers, that this group was also copied at Bow, Derby and in China for the export market is testament to its enduring popularity. No less than three versions of this model were made at Meissen, the first modelled by J F Eberlein in 1735 with two later revisions by J J Kaendler, see the footnote to lot 49 in this sale. A Meissen example was probably one of those lent by Sir Charles Hanbury Williams to Sir Everard Fawkener for Chelsea to make copies. Meissen, Chelsea and Chinese examples are illustrated by Rosalie Wise Sharp, *Ceramics: Ethics & Scandal*, 2002, pp.150-2 and a rare Bow version was sold by Bonhams on 7 June 2006, lot 118. Mary White illustrates the present lot alongside a Chinese version, p.196, fig.a, lot 50 in this sale. A very similar Chelsea group is illustrated by Margaret Legge, *Flowers and Fables*, 1984, p.41, no.70, and another in the British Museum by Elizabeth Adams, *Chelsea Porcelain*, 2001, p.122, fig.9.3.

51

AN EXCEPTIONAL ST JAMES'S (CHARLES GOUYN) WHITE FIGURE GROUP OF EUROPA AND THE BULL, CIRCA 1750-52

Zeus disguised as a magnificent white bull adorned with a floral garland and recumbent on a rocky base, Europa in flowing robes seated on the back of the beast, gazing lovingly at him as she wraps her arms around his head, a slender tree applied with leaves behind them, *16.8cm high*

£15,000 - 20,000

Provenance

Christie's, 28 February 1994, lot 22
Anton Gabszewicz Collection

Literature

White, Peter, 'Two distinct early Derby white groups of figures and some quandaries', *ECC Trans*, Vol.25, 2014, p.169, fig.12
White, Mary, *People at the Whites' House*, Vol.5, 2024, p.219

This charming figure group belongs to a number of St James's groups of classical theme which are thought to have been made as pairs. Europa and the Bull is presumed to have formed a pair with Ganymede and the Eagle, as these two figures are complimentary. Of the eight examples of this group recorded by Arthur Lane and R J Charleston, 'Girl in a Swing Porcelain and Chelsea', *ECC Trans*, Vol.5, Pt.3, 1962, p.139, three were still paired with groups of Ganymede at the time of publication. The present lot was unrecorded at the time of writing.

Five figure groups are currently in museum collections. They include a candlestick group from the Irwin Untermyer Collection in the Metropolitan Museum of Art (inv. no.1971.75.21), illustrated by W B Honey, *Old English Porcelain*, 1948, pl.2G; a group from the Katz Collection in the Museum of Fine Arts in Boston (inv. no.1988.785), illustrated by George Savage, *18th-Century English Porcelain*, 1952, pl.37c; another in the British Museum (inv. no.1936,0317.1.CR), illustrated by Elizabeth Adams, *Chelsea Porcelain*, 2001, p.55, fig.5.16; a candlestick group in the National Museum of Ireland (inv. no.610-1909); and a group from the Dr Diamond Collection in The Plymouth Box (formerly Plymouth City Museum & Art Gallery). Further examples include a candlestick group from the Rous Lench Collection sold by Sotheby's on 1 July 1986, lot 222 and illustrated by R J Charleston and Donald Towner, *English Ceramics 1580-1830*, 1977, no.210; and a group sold by Christie's on 12 October 1954, lot 78. Chemical analysis of the present lot was undertaken in 2011 and confirmed that its composition closely resembles early Chelsea, see Peter White, 2014, p.170.

52
A GOOD VAUXHALL GROUP OF HERCULES AND THE NEMEAN LION, CIRCA 1756-58
Hercules with his right foot resting on the back of the beast, its tail curled around his knee, his hands forcing open the mouth of the ferocious animal, his costume picked out in puce and pale yellow and painted with floral sprays, on a shaped scrolled base, *14.8cm high*

£2,000 - 3,000

Provenance
Mr and Mrs James McGregor Stewart Collection, Sotheby's, 13 November 1973, lot 24 (as Longton Hall)
Simon Spero exhibition, 1989, no.43 (as Longton Hall)
Barbara Leake Collection, Bonhams, 12 March 2008, lot 78

Literature
Massey, Roger, 'Vauxhall Porcelain Figures', *ECC Trans*, Vol.25, 2014, p.13, fig.26
White, Mary, *People at the Whites' House*, Vol.5, 2024, p.220

This animated group depicts the first of the Twelve Labours of Hercules, although the figure has been variously identified as Samson, David, and Hercules. The design source is unknown, but may be a bronze by Giambologna, without the usual intermediate Meissen source. Another depiction of Hercules grappling with the Nemean lion can be seen on the Chelsea teapot, lot 58 in this sale.

A very similar group was sold by Bonhams on 29 September 2020, lot 155. One is in the British Museum (inv. no.1887,0307,IV.6) and another in the Museum of Fine Arts, Boston (inv. no.1988.927). Three examples are recorded with separate plinths, including one from The Rous Lench Collection sold by Sotheby's on 1 July 1986, lot 300, see Roger Massey, 2014, p.13.

53
A PLYMOUTH MODEL OF A LION, CIRCA 1768-70
The majestic animal modelled recumbent on a low oval base decorated with puce scrollwork, his right front paw resting on its side to reveal realistically modelled pads and claws, his tail wrapped around his hind quarters, his face with a sorrowful expression, his fur delicately coloured in shades of pale brown, *13.1cm wide*

£2,000 - 3,000

Provenance
A S R Hughes Collection
Bonhams, 8 September 2010, lot 112
Michael Witherick Collection
With Jupiter Antiques, 2020

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.28

A similar model from the Fulford Collection was sold by Bonhams on 6 June 2007, lot 335 together with the companion model as lot 336. Another from the Schreiber Collection is in the Victoria and Albert Museum (inv. no.414:697-1885). For an example facing left, see that illustrated by F Severne Mackenna, *Cookworthy's Plymouth and Bristol Porcelain*, 1946, pl.45, fig.77.

54

A VERY RARE CHELSEA WHITE MODEL OF A SPHINX, CIRCA 1750

The scantily draped maiden with her head turned slightly to the left, her long hair falling to her shoulders, with a lioness's body covered with a tasselled saddlecloth, on a rectangular octagonal base undercut around the edges, *14.8cm long*

£8,000 - 12,000

Provenance

L A Harrison Collection, Sotheby's, 28 May 1937, lot 42
Sotheby's, 29 June 1965, lot 115
Rous Lench Collection, Christie's, 30 May 1990, lot 349
With Brian Haughton Antiques
With Roderick Jellicoe, 2013

Literature

White, Mary, *People at the Whites' House*, Vol.5, 2024, p.64

Traditionally the head of this figure is said to be a likeness of the popular Irish actress Peg Woffington (1718-1760). While the inspiration for this model is unclear, it has been suggested that it could be a print engraved by Jacques-François Blondel, *De La Distribution des Maisons de Plaisance, et de la Decoration des Edifices en General*, Vol.2, 1738, pp.24-5, pl.23, see Hugh Tait, 'Some consequences of the Bow Porcelain Special Exhibition part III', *Apollo*, June 1960, pp.183-5. A similar pair of Chelsea white sphinxes at Colonial Williamsburg is illustrated to John C Austin, *Chelsea Porcelain at Williamsburg*, 1977, pp.116-7, no.108 and also by Elizabeth Adams, *Chelsea Porcelain*, 2001, p.94, fig.7.39. An example in the national Gallery of Victoria is illustrated by Margaret Legge, *Flowers and Fables*, 1984, p.27, no.19. Another from the Nigel Morgan Collection was exhibited by E & H Manners, 2009, no.4. Models of sphinxes with elaborate rococo scrolled bases were produced at Bow, see lot 147 in this sale.

Drawing for a sphinx on a base for the decoration of terraces

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

55

Fable LXXXIV The Wolf and The Crane

56

55
A CHELSEA 'FABLE' SAUCER, CIRCA 1752-53
In the manner of Jefferyes Hamett O'Neale, of lobed form, painted to the centre with the fable of 'The Wolf and the Crane', with a brown line rim, *11.9cm diam*

£2,000 - 3,000

Provenance
Selwyn Parkinson Collection, Sotheby's, 21 June 1966, lot 115
With Billy Buck, Steppes Hill Farm Antiques, 2010

Literature
White, Mary, 'Luxury porcelain decoration in London 1750-55: O'Neale and London Ateliers', *ECC Trans*, Vol.30, 2019, p.44, fig.27
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.130

The fable of 'The Wolf and the Crane' concerns a crane who places her head into the jaws of a wolf to extract a bone from his throat in return for a handsome reward, which the wolf subsequently reneges upon. The source print is an engraving by Francis Barlow, published in the 1666 and 1687 editions of *Aesop's Fables*, Fable LXXXIV. While traditionally attributed to O'Neale, Mary White highlights differences in the style of painting on this saucer which suggest that a different hand is probably responsible, see Mary White, 2019, pp.44-5. However, the palette and the way in which the mountain in the distance has been incorporated into the design suggests a painter who was familiar with O'Neale's work. A cream jug painted with a similar version of this fable is illustrated by John C Austin, *Chelsea Porcelain at Williamsburg*, 1977, p.75, no.58. See also the teabowl and saucer illustrated by Elizabeth Adams, *Chelsea Porcelain*, 2001, p.100, fig.84 and by Stephen Hanscombe, *Jefferyes Hamett O'Neale*, 2010, p.39, no.13, which was sold by Bonhams as part of the Elizabeth Adams Collection on 27 November 2024, lot 180. The same subject by a different hand is found on a Chinese saucer, lot 60 in this sale.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

57

56
A RARE CHELSEA SMALL DISH, CIRCA 1752-53
Painted by Jefferyes Hamett O'Neale with two tigers in a bosky landscape with trees, one recumbent on the ground looking up to the other, a flock of birds in flight in the sky above, within a red and brown double-line roundel, the border painted with three scattered blossoms, the shaped rim edged in brown, *13.7cm diam*

£2,500 - 3,500

Provenance
Selwyn Parkinson Collection, Sotheby's, 11 October 1966, lot 240
Ruth Hoff Collection
Christie's, 9 July 2001, lot 62
With Billy Buck, Steppes Hill Farm Antiques, 2010

Literature
Tilley, Frank, 'Chelsea and First Period Worcester Porcelain in the Parkinson Collection', *Antique Collector*, June 1962, fig.9
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.125

These rare small dishes were made in different shapes at Chelsea in the early 1750s and were apparently not intended to be matched with teabowls or beakers. Whilst they were not all decorated by the same hand, the subjects are often pairs of animals such as this and the present example displays the characteristics of the painting of Jefferyes Hamett O'Neale, particularly in the palette and the distinctive treatment of the birds and trees. A dish of similar form painted with horses by O'Neale was sold by Bonhams on 2 December 2009, lot 38.

57
A CHELSEA 'FABLE' TEAPOT, CIRCA 1753-54
Of hexagonal shape, with a straight spout and generous loop handle, painted by Jefferyes Hamett O'Neale with the fable of 'The Fox and the Goat', the unfortunate goat with its head rearing out from a stone well, the fox leaping out of the well as he looks mockingly back at the poor goat, the reverse painted in Meissen style with colourful floral sprigs and an insect, a brown line to the spout rim, *10.5cm high*

£2,000 - 3,000

Provenance
Christie's, 19 May 2005, lot 1089
Barry Lomax Collection

Literature
White, Mary, 'Luxury porcelain decoration in London 1750-55: O'Neale and London Ateliers', *ECC Trans*, Vol.30, 2019, p.41, fig.14
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.140

Exhibited
London Ceramic Circle, 2014

The fable of 'The Fox and the Goat', sometimes known as 'The Goat in the Well', concerns a fox who falls into a well and persuades a thirsty goat passing by to jump in to drink the water. The fox immediately jumps on the back of the goat to escape, leaving the foolish goat trapped, the moral of the story being 'look before you leap'. The source print is an etching by Wenceslaus Hollar, first published in John Ogilby's translation of *The Fables of Aesop Paraphras'd in Verse* in 1665, Fable LVIII. Mary White highlights how the tree on the present teapot is painted in typical O'Neale style, with volume and movement, and often broken as if by a storm so as not to overly impose on the scene. A cream jug painted with the same fable is illustrated by Stephen Hanscombe, *Jefferyes Hamett O'Neale*, 2010, p.43, no.18 and a teabowl is in the Metropolitan Museum of Art (inv. no.64.101.451), both with the more accurate variation showing the fox springing directly off of the goat's horns.

58

A RARE CHELSEA TEAPOT AND COVER, CIRCA 1753-54

Of hexagonal shape, with a straight spout and loop handle, finely painted in puce by Jefferyes Hamett O'Neale with a classical landscape scene depicting two figures in conversation, one dressed in Roman armour, the other pointing towards an animated statue of Hercules Slaying the Nemean Lion, his club held high above the unfortunate creature, the statue raised on a large rectangular plinth, a flock of birds in flight in the sky above, a floral spray and scattered sprigs to the reverse, the domed cover painted with two figures seated in a landscape before a tree and distant mountains, *14.2cm high,* red anchor mark to the interior (2)

£2,000 - 3,000

Provenance

Phillips, 26 May 1999, lot 165
Colin E Hanley Collection, Sotheby's, 15 May 2014, lot 137
With Stockspring Antiques, 2017

Literature

Adams, Elizabeth, *Chelsea Porcelain*, 2001, p.109, fig.8.19
White, Mary, 'Luxury porcelain decoration in London 1750-55: O'Neale and London Ateliers', *ECC Trans*, Vol.30, 2019, p.41, figs.11 and 12
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.306, fig.b

In her 2019 ECC paper, Mary White highlights several aspects of the painting on this teapot which are characteristic of O'Neale's hand, including the painterly sky with a flock of birds, the distant mountain and shadows extending to the right. The tree on the cover is also painted in a style found on many of his Fable wares. She highlights the clever and amusing addition of a club to the statue of the hero, given that Hercules strangled the Nemean Lion, which leaves no doubt as to his identity and draws the viewer's eye to the struggle. See lot 52 in this sale for a Vauxhall group of this popular subject. A similar teapot painted in puce with Roman soldiers and inscribed 'M S C' in the panel is illustrated by Stephen Hanscombe, *Jefferyes Hamett O'Neale*, 2010, pp.70-1, no.55. For a bowl with related classical decoration in puce by O'Neale, see lot 59 in this sale.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

59

A LARGE CHELSEA DISH, CIRCA 1753-54

With a fluted border, finely painted in puce by Jefferyes Hamett O'Neale with a classical landscape scene within a scalloped border, depicting a Roman soldier on horseback conversing with two figures, a further soldier with a shield and spear to his right, two small figures gazing at classical imagery and indistinct inscriptions on an enormous obelisk in the distance, distinctive rockwork in the foreground, the border with a spray and scattered sprigs of flowers, a puce line to the scalloped rim, *31.3cm diam,* red anchor mark

£1,500 - 2,000

Provenance

Stephen Hanscombe Collection
Faith and Dewayne Perry Collection
Simon Spero exhibition, 2013, no.7

Literature

Hanscombe, Stephen, *Jefferyes Hammett O'Neale*, 2010, pp.78-9, no.67
White, Mary, 'Luxury porcelain decoration in London 1750-55: O'Neale and London Ateliers', *ECC Trans*, Vol.30, 2019, p.38, figs.7, 9 and 10
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, pp.252-3, fig.a

Mary White notes how the scene on this dish exemplifies O'Neale's ability to impart a sense of communication and movement into the subjects he painted. It bears a remarkable similarity to a pierced oval dish formerly in the Major W H Tapp Collection inscribed '12 O'Neal', illustrated by Mary White, 2019, p.38, figs.6 and 8 and by Stephen Hanscombe, 2010, pp.68-9, no.54, widely regarded as a key documentary piece of O'Neale's work. Both dishes are painted with classical scenes depicting remarkably similar obelisks, and the close similarities in painting styles are discussed on p.39. In his 2013 catalogue, Simon Spero notes how the style in which the figures, horse and the distinctive rock formation are painted are also characteristic of O'Neale's hand, as these features occur in many of his fable subjects. See for example the rock formation on lot 57 in this sale. Two dishes of similar form and size painted in puce with landscapes incorporating classical ruins are illustrated by Stephen Hanscombe, 2010, pp.80-81, nos.68 and 69. Compare also to the octagonal teapot painted in puce by O'Neale, lot 58 in this sale.

60
A CHINESE 'FABLE' COFFEE CUP AND A LONDON-DECORATED CHINESE 'FABLE' TEABOWL AND A SAUCER, CIRCA 1750-60

The cup of plain U-shape with a loop handle, painted in bright colours with the fable of 'The Wolf and Dog' within a scrolled panel, an elaborate foliate gilt border to the rim, *5.9cm high*, the teabowl painted with the fable of 'The Sow and the Bitch', a landscape vignette to the reverse, a 'Grubbe' border gilded inside the rim, *7.9cm diam*, the saucer painted with the fable of 'The Fox and the Crane' within a gilt scrolled border, the rim also gilt, *12cm diam* (3)

£400 - 600

Provenance
R & G McPherson Antiques, 2012 (cup)
Helen Espir Collection (teabowl)
With Jupiter Antiques, 2019 (teabowl)

Literature
Hanscombe, Stephen, Jefferyes Hamett O'Neale, 2010, pp.90-1, no.75 (teabowl)
White, Mary, 'Luxury porcelain decoration in London 1750-55: O'Neale and London Ateliers', *ECC Trans*, Vol.30, 2019, pp.44-5, figs.26 (teabowl) and 28 (saucer)
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.131 (saucer), p.143 (teabowl) and p.144 (cup)

Mary White suggests that the teabowl and the saucer in this lot may either be by O'Neale himself or perhaps by a student of his. The source print for 'The Sow and the Bitch' is Fable CIII from one of the editions of the *Fables of Aesop* by Samuel Croxall, first published in 1722, denoted by the number in red on the underside. It concerns two animals quarrelling about fertility, the moral being 'the more haste, the worse speed'. 'The Wolf and the Crane' is Fable LXXXIV by Francis Barlow, see lot 55 in this sale for the same version of this fable by a different hand on a Chelsea saucer. The gilt decoration on both pieces suggests a possible link to the London workshop of James Giles, particularly the so-called 'Grubbe' border on the teabowl which links it to a series of Worcester plates with distinctive decoration added in this workshop and was part of a larger service illustrated by Stephen Hanscombe, 2010, p.91. In contrast, the coffee cup is Chinese enamelling decorated in Canton, the source print for 'The Wolf and Dog' being Fable XCVII from Francis Barlow's *Aesop's Fables*, with the gilding perhaps inspired by Meissen.

Fable XCVII The Wolf and Dog

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

61
AN EXTRAORDINARY VAUXHALL SAUCEBOAT, CIRCA 1754-55
Of low form with a shaped rim, the thumbrest of the scrolled handle unusually modelled as a reclining monkey, finely painted with European scenes in the manner of J H O'Neale, one side with a cow and goat wading by bulrushes, the other with a milkmaid milking, the interior with two soldiers fighting, one having just been thrown from his horse, with a brown line rim, *21cm long*

£3,000 - 5,000

Provenance
Sotheby's, 11 May 1971, lot 113 (as William Ball, Liverpool)
Simon Spero exhibition, 1996, no.9
Richard Miller Collection
Tony and Thelma Beale Collection, Simon Spero exhibition, 2017, no.1

Literature
Watney, Bernard, 'The Vauxhall China Works 1751-1764', *ECC Trans,* Vol.13, Pt.3, 1989, pl.206a.
Spero, Simon, 'Vauxhall Porcelain - A Tentative Chronology', *ECC Trans,* Vol.18, Pt.2, 2003, p.365, fig.51
White, Mary, 'Luxury porcelain decoration in London 1750-55: O'Neale and London Ateliers', *ECC Trans*, Vol.30, 2019, p.46, figs.31 and 32
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.20

The decoration on this sauceboat is truly exceptional. Simon Spero notes that it is indeed without precedent at Vauxhall and that with the exception of some pieces of Chelsea porcelain, the style and subject is unknown in English factories of the 1750s. The bucolic scenes depicted on the exterior of the sauceboat are very close in style and execution to those found on Chelsea attributed to J H O'Neale, see for example a pair of Chelsea plates painted with fable scenes illustrated by Stephen Hanscombe, *Jefferyes Hamett O'Neale*, 2010, figs.28 and 29. The skirmish painted to the interior seems at odds with the pastoral scenes on the sides but this too resembles O'Neale's painting. See the teacup painted in puce monochrome illustrated by Elizabeth Adams, *Chelsea Porcelain*, 2001, p.107, fig.8.16.

Two sauceboats of this form painted in underglaze blue are illustrated by Massey, Marno and Spero, *Ceramics of Vauxhall*, 2007, nos.78 and 79.

(detail of interior)

62

A UNIQUE CANTEEN OF CUTLERY WITH VAUXHALL PORCELAIN HANDLES, CIRCA 1756-58

The handles of faceted pistol-grip form, painted in blue in St Cloud style with lambrequin motifs, with silver ferrules, comprising twelve larger handles mounted as knives with steel blades, and twelve smaller handles mounted as forks with steel tines, the shagreen box lined with red silk and velvet edged in silver thread, with a brass carrying handle and lock, *handles 9cm and 7.5cm long, case 26cm high* (25)

£6,000 - 8,000

Provenance

With W W Warner Antiques, 2012

Literature

White, Mary, 'Two cutlery boxes and their contents', *ECC Trans*, Vol.26, 2015, pp.31 and 33-4, figs.1, 7, 8 and 10
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.335

Vauxhall cutlery handles are rare in themselves, but to find a complete set in its original box is truly exceptional. The decoration is directly paralleled by St Cloud examples, which were decorated after the broderie ornaments of the designer Jean Bérain, see Mary White, 2015, p.34, fig.10 and Mary White, 2022, p.330, figs.a and b for a very similar pair of St Cloud hafts. Fragments of similar handles were found during excavations of the Vauxhall factory site in 1987, clearly demonstrating the influence of St Cloud, see Massey, Marno and Spero, *Ceramics of Vauxhall*, 2007, p.88, no.160 and Mary White, 2015, p.34, fig.9. While both the cutlery and case in the present lot are unmarked, Mary White suggests that the set would have been assembled in London by a firm such as Joseph Gibbs or John Brailsford. A similar Vauxhall knife handle with different decoration in St Cloud style was sold by Bonhams on 17 May 2017, lot 238.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

63
A VAUXHALL CORNUCOPIA WALL POCKET, CIRCA 1754-56
Of faceted form with a plain rim and two suspension holes at the reverse, finely painted in bright blue with a spray and sprigs of European flowers together with a butterfly in flight, *12cm high*

£2,500 - 3,000

Provenance
Simon Spero exhibition, 1990, no.41
Simon Spero exhibition, 2006, no.31

Literature
Massey, R, Marno, F, and Spero, S, *Ceramics of Vauxhall*, 2007, no.162
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.399

The distinctive faceted shape of this wall pocket is unique to Vauxhall and the size significantly smaller than examples made in both pottery and porcelain by other English factories at this time. They would have been issued in pairs and appear to have been produced in just one size at Vauxhall, either with a straight or shaped rim. See the pocket illustrated by Mary White, 2023, p.400 and the example from the Garrick Bond Collection sold by Bonhams on 17 May 2017, lot 239 both with shaped rims. Underglaze blue examples are recorded in three patterns, see that illustrated by Massey, Marno and Spero, 2007, p.88, no.161 and Bernard Watney, 'Four Groups of Porcelain Possibly Liverpool', *ECC Trans*, Vol.5, Pt.1, 1960, pl.28(e) respectively for the other two designs. Decoration in Meissen style in underglaze blue such as this is extremely rare in early English porcelain.

63

64

65

64
A SAINT-CLOUD BEAKER AND TREMBLEUSE SAUCER, CIRCA 1710-30
The cup and saucer decorated with underglaze-blue grotesque 'Berainesque' ornament, *the cup: 7.5cm high, the saucer: 13.5cm diam,* collector's labels to base (2)

£1,000 - 1,500

Provenance
Christophe Perlès Collection, sold by Pecheteau-Badin, 26 November 2018, lot 74

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p361, fig.a

The blue and white ornamental programme on this beaker and saucer are usually referred to as 'Berainesque', referring to Jean Berain (1640-1711), the court designer of Louis XIV who produced designs with elaborate floating scrollwork, architectural elements, and masked creatures. However, Clare Le Corbeiller has identified the motifs used at Saint Cloud with the lesser known architect, designer, and publisher Jacques Androuet Du Cerceau's *Petits Grotesques*, 1550, and *Livre des Grotesques*, 1566, citing the flatness and strong linear tendency of the motifs compared to Berain's (see Bertrand Rondot (ed.), *Discovering the Secrets of Soft-Paste Porcelain, the Saint Cloud Manufactory ca. 1690-1766*, 1999, pp.43-44).

An identical beaker and trembleuse saucer are in the Musée des Arts Décoratifs (inv. no.8836).

65
A DOCCIA OVAL MOULDED DISH, CIRCA 1750
Of lobed shape with relief-moulded border, decorated with a transfer-printed *a stampa* floral pattern in underglaze-blue, *25.5cm diam*

£1,500 - 2,000

Provenance
With E & H Manners, 2011

Literature
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.294

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

66
A VEZZI TEABOWL, CIRCA 1725
Painted in underglaze-blue with flower sprigs embellished in iron-red and gilding, underglaze-blue line borders to the rims, the inside with a single flower and training leaves, *7.6cm diam, 3.7cm high,* V: in underglaze-blue, incised A

£3,000 - 5,000

Provenance
Anon. sale in these Rooms, 11 December 2013, lot 118

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.439

The design in underglaze-blue on this teabowl seems related to a chinoiserie design published by Luca Melegati (*Giovanni Vezzi e le sue Porcellane*, 1998, plates 47 and 48) where similar flowers are flanked by chinamen. The shape can be found in the same publication (plates 50 and 51), where the author notes that the form is also based on Asian examples. The elaborate decoration scheme combining underglaze-blue with gold and iron red over the glaze is typical for the factory, and can be found mostly on pieces of Asian inspiration. The flower decoration with its tendril-like stems may be derived from textiles imported from India in the late 17th and early 18th centuries (S. Schwartz *et al.*, *Brittle Beauty Reflections on 18th-century European Porcelain*, 2023, p. 156).

67

68

67
A DU PAQUIER ARMORIAL PLATE FROM THE AVALOS SERVICE, CIRCA 1725-30
Decorated with the d'Avalos arms, the rim with a border of birds amidst scrolling foliage, *21.8cm diam*

£2,000 - 3,000

Provenance
Contessa Luisa Feltrinelli Doria Collection (collector's label to base)

Literature
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.290

This armorial service is among the earliest in the Du Paquier factory's history, and certainly among the first produced for a Spanish client. Cesare Michelangelo d'Avalos, 12th marquis of Pescara and Vasto and Grandee of Spain, was ambassador to the court of Holy Roman Emperor Joseph I until the latter's death in 1711. Upon the succession of Charles III of Spain as Holy Roman Emperor (as Charles VI) following Joseph's death, d'Avalos remained in Vienna until his death in 1736.

A plate from the same service is in the Princely Collections of Lichtenstein (inv. no.PO2628) as well as in the Melinda and Paul Sullivan Collection (M. Chilton (ed.), *Fired by Passion*, 2009, no.199).

68
A DU PAQUIER BEAKER AND TREMBLEUSE SAUCER, CIRCA 1725
Each moulded with a gadrooned band, decorated in black monochrome heightened in gilding with flowering branches of *indianische Blumen* and scattered flowers, the pierced gallery embellished with scrollwork and a zig-zag border, *the beaker 8.1cm high, the saucer 13.5cm diam,* incised z to base of beaker (2)

£1,200 - 1,800

Provenance
Anon. sale, Christie's London, 5 July 2004, lot 113
Dr. Roy Byrnes Collection, sold at Christie's London, 12 May 2010, lot 172
With E & H Manners, 2011

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.430, fig.b

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

69
A RARE DU PAQUIER OCTAGONAL BEAKER, CIRCA 1730
With moulded branches heightened in gilding and scrollwork border to interior rim, *7cm high,* impressed WP mark to underside

£2,000 - 3,000

Provenance
With Stockspring Antiques, London, 2015

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.426 and 429, fig.a

For another example of a very rare pseudo-Chinese mark on Du Paquier, see Meredith Chilton, *Fired by Passion: Vienna Baroque Porcelain of Claudius Innocentius Du Paquier*, Vol.I, 2009, p.423.

It is tempting to think the clearly decipherable WP alludes to du Paquier in Wien (Vienna).

(detail of mark)

70
A VERY RARE 'A'-MARKED COFFEE CUP, CIRCA 1745
Finely slip-cast, the slightly flared form with twenty vertical flutes, the scrolled handle with a curled thumbrest, painted in famille rose style with a colourful spray of flowers to both sides, a bright butterfly in flight to the front, all surrounded by scattered florets and two ladybirds, the rim edged in brown, the decagonal footrim with a gilt line, *6.1cm high,* incised 'A' mark

£5,000 - 8,000

Provenance
Geoffrey Godden Collection
Miles Collection, Simon Spero exhibition, 2015, no.13

Literature
Godden, Geoffrey, *Eighteenth Century English Porcelain*, 1985, p.370, pls.316 and 317
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.289

The present lot belongs to a distinct group of 'A'-marked fluted cups decorated in oriental taste with eight different so-called 'Stock Patterns' discussed by J V G Mallet, 'The 'A' Marked Porcelains Revisited, *ECC Trans*, Vol.15, Pt.2, 1994, pp.245-6. A very similar cup illustrated in figs.15 and 16 is now in the Sharp Collection, see Rosalie Wise Sharp, *China to Light Up a House*, Vol.1, 2015, p.1, no.1. Mary White suggests that the shape may have been taken from silver or an oriental import. Including the aforementioned example and the present lot, just five of these cups are decorated with famille rose flowers in this way. The other three examples were formerly in the collection of the Duke of Northumberland at Alnwick Castle, and are illustrated by R J Charleston and J V G Mallet, 'A Problematical Group of Eighteenth-century Porcelains', *ECC Trans*, Vol.8, Pt.2, 1972, pl.84(c).

The distinctive style of the 'A-marked flower painter' responsible for the decoration can be exactly matched with flower painting found on some Chelsea porcelain from the earliest years of the Triangle Period, see Errol Manners, ''A'-marked Porcelain and Chelsea; a connection', *ECC Trans*, Vol.19, Pt.2, 2006, pp.471-5, where the Sharp Collection example is illustrated, figs.1 and 5. This includes two sauceboats in the Victoria and Albert Museum, 'Goat and Bee' and other jugs, and strawberry dishes, see for example lots 104 and 105 in this sale. Mary White suggests that the strawberry dish, lot 105, may be by the same hand as this cup. This not only confirms a mid-1740s London attribution for this important group of porcelain, but is also consistent with the 'First Bow Patent' of 1744.

It is interesting to note that nearly all of the brightly coloured so-called 'Stock Pattern' decoration on 'A'-marked wares occurs on fluted cups. Errol Manners reiterates that the distinctive decoration on these 'A'-marked wares seems to be the work of one painter. It does not occur on other wares such as oriental porcelain or saltglaze pottery, or on the earliest Bow porcelain. A fluted cup with different famille rose style decoration from the Billie Pain Collection was sold by Bonhams on 26 November 2003, lot 18. Another was sold by Bonhams on 12 September 2001, lot 98. For an important snuff box decorated in the more painterly but sombre 'High Style', see lot 71 in this sale.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

71

A HIGHLY IMPORTANT 'A'-MARKED SNUFF BOX, CIRCA 1744-45

Of circular *bombé* shape, the domed cover finely painted with a colourful spray of fruit and flowers issuing from gilt scrollwork before a conch shell, the sides with two further sprays of fruit and flowers resting on gilt scroll brackets, flanked by two butterflies in flight, the base with a further floral spray, with a hinged gilt-copper mount, *4.6cm high, 6.3cm diam*

£10,000 - 15,000

Provenance

With Stockspring Antiques, 2012

Literature

Ramsay, W Ross, Edwards, Howell G M, Manners, Errol and Howkins, Ashley, 'Geochemical Investigation of a Ceramic Snuff Box: 'A'-Marked English Porcelain Attribution confirmed', *Ceramics in America*, 2023, p.96, fig.9

White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.73

The enigmatic 'A'-marked group of porcelain has been the subject of considerable debate for a number of years. Identified as a distinct group in 1937, it is so-called on account of the presence of an incised 'A' or an 'A' in underglaze-blue found on a number of pieces. Whilst it has close similarities to Italian porcelain, a British origin for the group was first established by R J Charleston and J V G Mallet, 'A Problematical Group of Eighteenth-century Porcelains', *ECC Trans*, Vol.8, Pt.2, 1972. Scientific analysis subsequently confirmed that the paste is a 'hybrid' hard-paste type containing kaolin, and differs from all other early English porcelains in both paste and glaze, see Ian Freestone, 'A-marked Porcelain: Some recent Scientific Work', *ECC Trans*, Vol.16, Pt.1, 1996, pp.76-84 and W H R Ramsay, A Gabszewicz and E G Ramsay, ''Unaker' or Cherokee Clay and its relationship to the 'Bow' Porcelain Manufactory', *ECC Trans*, Vol.17, Pt.3, 2001, pp.474-99.

It is now widely accepted that the composition of 'A'-marked porcelain corresponds closely to the material described in a patent filed by Edward Heylyn and Thomas Frye on 6 December 1744, traditionally known as the 'First Bow Patent', which details the manufacture of a material produced using 'an earth, the produce of the Chirokee nation in America, called by the natives unaker...' as the principle ingredient. George Arnold and Edward Heylyn are known to have acquired a property in Bow, Middlesex in the latter part of 1744, and it is here they would have carried out experimental firings of the 'First Bow Patent' from December 1744. The factory was short-lived and production had probably ceased before Frye and Heylyn commenced production of their 'Second Patent' at their new premises. The 'A'-marked group is therefore datable to 1744-1745 and arguably pre-dates Chelsea, perhaps representing the first commercially viable porcelain of high quality ever produced in Britain.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

The present lot is one of just three similar 'A'-marked snuff boxes, all of the same distinctive shape and the same basic sombre palette, but with markedly different decoration. They are illustrated and discussed in detail together by Ramsay, Edwards, Manners and Howkins, 2023, pp.90-112. The other examples are both indistinctly marked with an incised 'A' to their interiors. A key example in the National Museum of Wales (inv. no.NMW A 34692) is painted with floral sprays to the sides and a landscape scene to the cover within intertwined scroll borders, and was first published by Arthur Lane in 1958. The other is painted with harbour scenes and ships in Meissen style and was sold by Bonhams on 18 April 2012, lot 168. The present lot is remarkable, the decoration unparalleled among the 'A'-marked wares both in its style and sophistication. All three boxes were analysed by Cranfield University in 2011, confirming that they are the products of the same short-lived London manufactory, see Howell G M Edwards, William H Jay and W Ross H Ramsay, 'High-fired early English porcelains of the 'A'-marked group, east London (c.1744): A Raman spectroscopy and electron microscopy compositional study', *Journal of Raman Spectroscopy*, Vol.53, No.4, 2022, pp.4-5 for a summary.

Approximately forty specimens attributed to the 'A'-marked group have been recorded to date. Their decoration has traditionally been divided into two principal classes, termed 'High Style' and 'Stock Patterns', see J V G Mallet, 'The 'A' Marked Porcelains Revisited', *ECC Trans*, Vol.15, No.2, 1994, p.241. The former comprises finely painted decoration, mostly incorporating figure subjects derived from print sources, combined with rococo scroll ornament, with the main inspiration appearing to be Meissen porcelain from the 1720s and 30s. While all three of the snuff boxes are painted in this so-called 'High Style', they are markedly distinct and the decoration on the present lot would appear to be unique, exuding European rococo mastery. The 'Stock Patterns' are also probably inspired by Meissen, in particular their *indianische Blumen* decoration, see lot 180 in this sale for an example.

Clear stylistic links between flower and insect painting on some 'A'-marked wares and on Chelsea porcelain of the early triangle period confirm that both classes of decoration date from the mid-1740s and have a London origin, see Errol Manners, ''A'-marked Porcelain and Chelsea; a connection', *ECC Trans*, Vol.19, Pt.3, 2006, pp.471-5 and lot 70 in this sale. There are also close links between formal flower painting on 'A'-marked porcelain and on the 'drab' or 'mushroom-glazed' group of early Bow porcelain, see Ross Ramsay and Anton Gabszewicz, 'The Chemistry of 'A'-Marked Porcelain and its relation to the Heylyn and Frye Patent of 1744', *ECC Trans*, Vol.18, Pt.2, 2003, pp.269-74. This early Bow group is now believed to be the earliest production at the new factory, or 'New Canton', on the Essex side of Bow Bridge, see lot 106 in this sale.

A Nose for Porcelain

"To treat a poor wretch with a bottle of Burgundy, and fill his snuffbox, is like giving a pair of laced ruffles to a man that has never a shirt on his back"

- Thomas Browne, 1605-1682

This quote illustrates the preciousness of snuff. It is no wonder then that snuff was kept in equally precious boxes, often made of precious metal, enamel or porcelain. Snuff first became popular in Roman Catholic southern Europe thanks to the monopoly on tobacco imports held by Spain. It was introduced into England at the beginning of the 17th century after tobacco was successfully planted in colonial Virginia. The increased availability of snuff in Europe during the first decades of the 18th century helped to establish its popularity and created a demand for elaborate and precious boxes to contain it. Scent bottles too were small and highly decorative luxuries. They were coveted and collected as part of an elegant social ritual and an expression of prestige, good taste and refinement.

Laurent Pécheux (1729-1821), *Maria Luisa of Parma (1751-1819), later Queen of Spain*, 1765, holding a snuff box with a portrait of her husband, The Metropolitan Museum of Art, New York, inv. 26.260.9

72 (detail)

72

73

74

72
A CHANTILLY CIRCULAR SILVER-GILT MOUNTED SNUFF BOX, CIRCA 1740
Finely painted with Chinoiserie scenes of figures and birds in landscapes, the cover with figures and a dog beside rockwork and surrounded by flowering foliage and birds, the interior of the cover with a turbaned figure and attendant with a parasol amidst further flowering shrubs, the mount with discharge(?) mark, *6.3cm high, 8cm diam,* hunting horn mark in iron-red to interior

£800 - 1,200

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.79

A very similar snuffbox is in the collection of the Cleveland Museum of Art (inv. no.1983.59). A pair of coolers with similar chinoiserie scenes is in the Musée des Arts décoratifs, illustrated by Geneviève Le Duc, *Porcelaine tendre de Chantilly au XVIIIe siècle*, 1996, p.113.

73
A SAINT-CLOUD SILVER-MOUNTED SNUFF BOX, CIRCA 1745
Modelled in the shape of a dolphin decorated with yellow, blue, sea-green and iron-red enamels, the cover with flower sprays and a pagoda on the inside, the silver mount with a Paris discharge mark for 1744-1750, *4.5cm high, 6.5cm wide*

£2,000 - 3,000

Provenance
With Christophe Perlès, 2018

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.75

74
A CHANTILLY GILT-METAL MOUNTED LOBED SNUFF BOX AND COVER, CIRCA 1740
Decorated in Kakiemon style with flowering branches between red line borders, the inside cover with a flower spray and two insects, *5cm high, 6.8cm diam*

£800 - 1,200

Provenance
Anon. sale, Christie's London, 2 September 2008, lot 296
With Simon Spero, 2008
With Stockspring Antiques, London, 2015

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.78

A similar box is illustrated in Barbara Beaucamp-Markowsky, *Boîtes en Porcelaine des manufactures européennes au 18e siècle*, 1985, p.462, no.401.

75

76

75
A ST JAMES'S (CHARLES GOUYN) HARLEQUIN SCENT BOTTLE AND STOPPER, CIRCA 1753-55
Modelled standing beside a barrel, holding a cup in his raised right hand, his slapstick in his left, a gold collar below his masked head forming the stopper, his costume brightly chequered, floral sprigs adorning the low mound base and yellow barrel, a mixed bouquet to the underside, *8.4cm high*

£2,000 - 3,000

Provenance
Margaret Warburton Collection
With Simon Spero, 2016

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.33

Charles Gouyn's skills as a jeweller are evident in his 'toys', which manage to retain charm and verve even when modelled on this small scale. Kate Foster illustrates a similar example in her paper 'Chelsea Scent Bottles-'Girl in a Swing' and another Group', *ECC Trans*, Vol.6, Pt.3, 1967, pl.208(c). Smaller still, Gouyn also modelled a seal depicting Harlequin in his distinctive multi-coloured suit, see the example sold by Bonhams on 29 September 2020, lot 129.

76
A CHELSEA SWAN SCENT BOTTLE AND STOPPER, CIRCA 1755
Finely modelled, its face and legs sparingly yet naturalistically coloured, a chased gold mount serving as a collar around the bird's slender neck, the head forming the stopper, the domed foot enamelled with floral sprigs and a ladybird, the concave underside with a mixed bouquet, *7.8cm high*

£2,000 - 4,000

Provenance
With E & H Manners, 2007

Literature
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.203, fig.4

A very closely related swan scent bottle attributed to St James's (Charles Gouyn) was sold by Bonhams on 30 November 2022, lot 215. Errol Manners refers to the rivalry between Sprimont and Gouyn in 1750s London and draws attention to these scent bottles and other toys as an area of considerable and direct competition. See Errol Manners, 'A Documentary 'Girl-in-a-Swing' Seal and other considerations on the porcelain of Charles Gouyn's factory', *ECC Trans*, Vol.18, Pt.3, 2004, p.401-2.

Mary White illustrates the present lot alongside a different St James's example and four other porcelain swans including a model produced at Bow, lot 78 in this sale. Although all three were produced in London within the span of a few years the Chelsea and St James's versions, formed as scent bottles with gold mounts, would have been considered a different class of item, aimed only at the most wealthy clientele, requiring refined taste and deep pockets.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

77
A RARE SÈVRES GOLD-MOUNTED BLEU-CÉLESTE GROUND BONBONNIÈRE IN THE SHAPE OF AN EGG (*OEUF*), CIRCA 1763-64
Decorated with alternating panels of bleu-céleste ground heightened with a diaper pattern in gilding and panels with flower festoons, the mount with Paris charge and discharge marks for 1762-1768 and one further mark, possibly a crowned Z or 2 for 1763-64, *6cm high*

£15,000 - 20,000

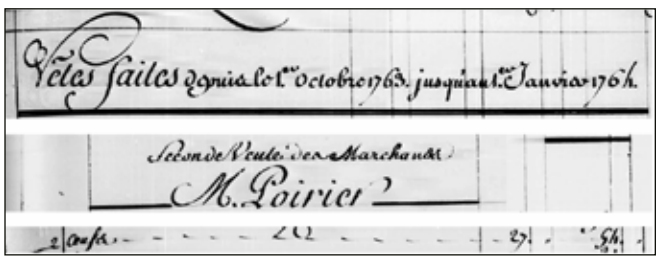
Provenance
David Peters Collection

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.88

The Sèvres sale records for 1 October 1763 to 1 January 1764 lists two eggs sold to the *marchand-mercier* M Poirier for 27 livres each (Vy3, fol.146).

Other egg-shaped bonbonnières are in the Gilbert Collection on loan to the Victoria and Albert Museum, London (inv. no.LOAN:GILBERT.498:1, 2-2008), and in the collection of the Musée des Arts Décoratifs, Paris (illustrated in M. Brunet and T. Préaud, *Sèvres, Des origines à nos jours*, 1978, p. 201, no. 232).

Another egg-shaped bonbonnière was sold at Christie's New York, 24 October 2012, and two others in the Hôtel Lambert Sale at Sotheby's Paris, 14 October 2022, lot 1192 (previously in the Dr Roy Byrnes Collection, sold at Christie's London, 12 September 2010, lot 267, and again Christie's London, 8 December 2011, lot 25) and lot 1213 (previously sold Christie's London, 16 April 2000, lot 134 and again Christie's London, 8 December 2011, lot 23).


Ventes faites depuis le 1er Octobre 1763. jusqu'au 1er Janvier 1764.
Ventes de Vente aux Marchands
M. Poirier

Sèvres sale records

78

78
A VERY RARE BOW MODEL OF A SWAN, CIRCA 1756-60
Modelled with its wings held close to its body, each feather crisply moulded, its face and legs neatly picked out in colours but otherwise left in the white, *6.6cm high*

£1,200 - 1,800

Provenance
With Simon Spero, 2013

Literature
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.203, fig.5

John Bowcock, manager and clerk to the Bow factory, records on 24 July 1756 'Goats, swans and every other sort of toys to be sent in Baxter's order...'.

Mary White illustrates the present lot alongside five other swans of varied origin including Meissen, Chelsea, St James's and Derby, affording the author and reader the opportunity to compare and contrast each model. See lot 77 in this sale for a Chelsea version as a scent bottle. The very crisp and naturalistic modelling of the wing and tail feathers on the present lot sets the Bow example apart from its companions. Another Bow swan with different facial markings is illustrated and discussed by Simon Spero in his 2013 exhibition catalogue, no.19.

79
A RARE BOW MODEL OF A RED SQUIRREL, CIRCA 1760
The near life-sized animal naturalistically modelled seated on its haunches, gnawing at a nut clasped in its front paws, an impressive tail arched along its back, its fur simulated with fine brushstrokes of enamel in tones of brown and red, the scrolled base applied with flowers and leaves, raised on four scroll feet picked out in puce and green, *19.9cm high*

£3,000 - 4,000

Provenance
Simon Spero exhibition, 2012, no.49

Literature
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.123

Exhibited
London Ceramic Circle, 2012, no.49

A version of this model on a plain base was made at Bow several years earlier, see for example that exhibited by Simon Spero in 2012, no.16. Bow likely based theirs on a white Chelsea model produced during the Triangle Period, see the example in the British Museum (inv. no.1887,0307,II.7) illustrated by Elizabeth Adams, *Chelsea Porcelain*, 2001, p.35, fig.3.20, which in turn is probably derived from a Meissen original. The modelling of the present lot is somewhat fuller than the Chelsea examples, with more detail rendered in the paws and tail together with the addition of an elaborate scroll base. A model more closely resembling the Bow version, with a similarly bushy tail and upright ears, was produced in creamware, see the example in the British Museum (inv. no.1887,0307,H.42). Miniature versions were also produced at Bow, see for example that from the Billie Pain Collection sold by Bonhams on 26 November 2003, lot 38.

A very similar pair of Bow squirrels is illustrated by Frank Stoner, *Chelsea, Bow and Derby Porcelain Figures*, 1955, pl.110, in which the only discernible difference is the lack of applied flowers to the bases. John Bowcock's Memorandum Book notes 'Mr Fogg to have one pair of coloured squirrels' on 24 July 1756, indicating that the model would have originally been issued as one of a pair.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

79

80

81

80
A DOCCIA MODEL OF A PANTHER OR LEOPARD, CIRCA 1760
Modelled standing on a flat blue marbled base, its coat coloured in shades of grey, brown and yellow, *13.5cm across, 10.3cm high*

£1,500 - 2,000

Provenance
With Christophe Perlès, 2012

Literature
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.90

Exhibited
London Ceramic Circle, 2014

81
A RARE ARITA MODEL OF A RECUMBENT HORSE, CIRCA 1750-70
After a Dutch original, reclined on a shaped base, painted with piebald spots in underglaze-blue, with a floral decorated saddlecloth, the base with stylised scrollwork border, *17.2cm long, 13cm high*

£1,500 - 1,800

Provenance
With Robert McPherson Antiques, 2008

Literature
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.79

Another horse of this model and decorated in underglaze-blue enhanced with red and black overglaze enamel is in the collection of the Groninger Museum, published by C.J.A. Jörg, *Fine and Curious, Japanese Export Porcelain in Dutch Collections*, 2003, p.286, no.362, where the author notes that the dating of this model is based on the supposed date of the Dutch Delft original. It is illustrated accompanying the original (no.262a), in the collection of the Groninger Museum. The same model was also reproduced by J. Ayers, O. Impey and J. V. G. Mallet, *Porcelain for Palaces*, 1990, p.188, no.176.

The horse in the Groninger Museum seems to have an opening in the rosette on the back of the tail of the horse which this example does not show, and the feature of a rosette is something one occasionally sees on Dutch Delft horses with bridles.

For another example of this rare model sold in these rooms see Asian Art, Knightsbridge, 6-7 November 2017, lot 818.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

82
TWO VERY RARE MODELS OF REARING HORSES, PROBABLY COZZI, CIRCA 1760
Modelled rearing up with their front legs in the air, in the white, resting on trophies of war on a rockwork base, *15cm and 16.3cm high* (2)

£6,000 - 8,000

Provenance
With Christophe Perlès, 2019

Literature
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.88

These models appear to be unrecorded in the literature. The slab-like rockwork bases are characteristic of Cozzi porcelain groups, see for example M. Ansaldi/A. Craievich, *Geminiano Cozzi e le sue porcellane*, 2016, pp.336 and 383.

83

A PAIR OF ARITA VASES SHAPED AS BAMBOO AND TIGERS, EDO PERIOD (1615-1868), CIRCA 1660

The shaft of the vase modelled as bamboo growing out of rockwork, a tiger with curling tail standing in front of it, decorated in vivid overglaze polychrome colours of red, green, blue and black, *15.5cm high* (2)

£2,000 - 3,000

Provenance

Christie's 19 December 2014, Japanese Art at the English Court, lot 57
With Robert McPherson Antiques, 2016

Literature

White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.330

Mary White comments on the charming naïveté of the tigers on these vase which were probably made for the export market. Typically the appearance of tigers and bamboo together symbolises the valour and indomitability of the samurai, however, the naïve execution of these tigers perhaps suggest this was not the potter's intention here. A similar pair is in the collection of Burghley House, see Alexandra Munroe and Naomi Noble Richard (eds.), *The Burghley Porcelains*, 1986, no.85. The vases in Burghley appear in the 1763 Inventory: 'the North drawing room....two china tygers.'

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

84

A RARE ARITA CIRCULAR DISH, EDO PERIOD (1615-1868), CIRCA 1720

Painted in the well in underglaze-blue with terraced pavilions, bells and flowering peony branches, the rim with a the gold-edged border painted in polychrome enamels with the twelve creatures emblematic of the Chinese zodiac, the underside with Chinese auspicious symbols of moneybags in underglaze-blue, *21.8cm diam*

£2,000 - 3,000

Provenance

With Cohen & Pearce, London (paper label to underside)
With Robert McPherson Antiques, 2004

Literature

White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.1

The border decoration depicting the twelve creatures of the Chinese zodiac of a rat, ox, tiger, rabbit, dragon, snake, horse, goat, monkey, rooster, dog, and pig is exceedingly rare in Japanese porcelain and likely a direct copy after a Chinese example. It is tempting to look at the relationship in shape between this piece and other round objects, such as early Chinese metalwork and carved jade that feature the zodiac in the same order on the rim.

The Chinese conception of time during the imperial period was cyclical, considered not as a linear set of consecutive years, but rather conceiving each year as made up of different parts, known as the Zodiac calendar. The Chinese people did not number years consecutively, but considered a year in parts. Each animal in the Zodiac is linked to one of the five elements—Wood, Fire, Earth, Metal, and Water—which influence the personality traits of individuals born in that year. The cycle repeats every 12 years, and the elements change in a 60-year rotation. For example, 2024 was the Year of the Wood Dragon, while 2025 is the Year of the Wood Snake. The custom of pairing animals dates back very early in Chinese history. The story of the Chinese Zodiac, originates from an ancient myth about a race organized by the Jade Emperor. To determine the order of the animals, the Emperor invited them to race across a river, with the first animal to cross being awarded the first position in the Zodiac. The clever Rat tricked the Ox and crossed the finish line first, followed by the other animals in a specific order: Rat, Ox, Tiger, Rabbit, Dragon, Snake, Horse, Goat, Monkey, Rooster, Dog, and Pig.

Augustus the Strong and *La Maladie de Porcelaine*

The act of desiring and collecting magnificent objects ran deep in the lineage of Augustus II, Elector of Saxony and King of Poland. His ancestors had, over several centuries, amassed some of Europe's finest and most highly prized artworks — paintings, jewels, and treasures that projected dynastic power and taste. Yet what distinguished Augustus the Strong from his forbears was not a continuation of this tradition, but the extraordinary tenacity and scale with which he pursued one singular material: porcelain. His was not simply connoisseurship — it was obsession.

While earlier generations had assembled treasuries known throughout Europe, often filled with the spoils of war or objects from the New World, none had displayed the same singular fixation as Augustus. His fascination with porcelain is well documented and he famously declared that he suffered from "la maladie de porcelaine." His passion knew no bounds, driving him to trade an entire regiment of his soldiers (600 men) with the King of Prussia for 133 pieces of porcelain and, most importantly, 18 monumental Chinese vases. This group has since been known as the 'Dragoon' vases.

Among his grandest unrealised dreams was a Porcelain Palace, conceived to display both his vast collection of Asian porcelain and his own creations from Meissen, near Dresden, where "true" porcelain was first produced in Europe in 1708.

In the collection of Peter and Mary White, one such early piece, a teapot in experimental redware (lot 19) stands as a reminder of those pioneering years. When the secret "arcanum" experiments carried out by the scientist, Ehrenfried Walther von Tschirnhaus, and the alchemist, Johann Friedrich Böttger, finally produced a white porcelain clay, it was only natural that the first Meissen pieces should imitate the Asian prototypes already in the royal collection. For example, lot 25, the charming Meissen pagoda figure which was modelled after Chinese originals and left in the white.

It was not until Claus Boltz published his seminal article on the Hoym–Lemaire affair in 1980 that the full extent of Europe's porcelain mania came to light (see 'Hoym, Lemaire und Meissen: Ein Beitrag zur Geschichte der Dresdener Porzellansammlung', *Keramos*, 88, 1980, pp.3–101). Boltz revealed how the marchand mercier, Lemaire, worked with the Saxon nobleman, Count Hoym, to illicitly obtain Meissen porcelain which had been decorated in the Japanese Kakiemon style. These pieces were mounted in Paris and sold as genuine Japanese wares — at a time when authentic Kakiemon pieces were scarce due to Japan's declining exports through the VOC. When the deception was discovered, scandal ensued giving rise to disgrace, expulsion and even suicide. The fraudulent wares were returned to Dresden, where they were reissued with distinctive new marks to prevent further confusion between Meissen and Asian porcelain. The quality of these Meissen imitations of Kakiemon wares is particularly evident in lots 86 and 87.

Louis de Silvestre (France, 1675 – 1760), *August II the Strong, 1670-1733, elector of Saxony, king of Poland,* National Portrait Gallery of Sweden, acc.no. NMGrh 1280

85

A RARE AND EARLY MEISSEN WHITE FIGURE OF AUGUSTUS THE STRONG AS IMPERATOR, CIRCA 1715

Modelled by Johann Joachim Kretzschmar (1677-1740), standing on a square base, wearing Roman armour and a laurel wreath, his cape billowing behind him, *10.8cm high*

£30,000 - 50,000

Provenance

With E & H Manners, 2014

Literature

White, Mary, *People at the Whites' House*, Vol.5, 2024, p.259

This and another figure depicting Augustus the Strong in Roman armour were likely conceived of as part of a chess set ordered by the Elector. They are first mentioned in a letter from Johann Friedrich Böttger of 9th September 1713, in which he refers to two '*Königs-Bilder oder kleine Statuen, als in Romanischer und Teütscher Kleidung...*' [portraits of the king or small statues, in Roman and German costume] for one of two chess sets, one in porcelain and the second in '*LandEdelsteinen*' [precious stones] (quoted by Johann Melchior Steinbrück, *Bericht über die Porzellanmanufaktur Meißen von den Anfängen bis zum Jahre 1717*, ch. 10). No other chess figures of this type are recorded, however, and it seems likely that only the two figures of the elector/king were subsequently produced, probably for use by the court as gifts. The 1719 inventories of the Dresden and Leipzig warehouses list 6 and 24 white '*königl. Statuen*, respectively, as well as a number in production in the manufactory itself (C. Boltz, Steinzeug und Porzellan der Böttgerperiode, in *Keramos*, 167/168, 2000, p. 66). The inventory of the Japanese Palace in Dresden begun in 1721 includes six such white figures: '*6 Stk. kleine Statuen so Ihro Königl. Mayst. auf viereckigten Postament in Römer Habit und Talard vorstellen, nebst einem Lorbeer-Cranz auff dem Kopff und einen Marschalls-Staab in der rechten. 4½. Z. hoch.*' [6 small statues depicting His Royal Majesty on a square base in Roman habit and gown, along with a laurel wreath in his head and a marshall's staff in the right hand] (quoted in *Böttgersteinzeug Böttgerporzellan aus der Dredener Porzellansammlung*, 1969, p.46).

Other examples of this figure survive in the Dresden Porcelain Collection (inv. no.PE 3797) and the National Gallery of Victoria, Melbourne (inv. no.D143-1975). An example of the other model of Augustus as Imperator with Funcke decoration was sold in these rooms, 22 July 2020, lot 18.

This model was first attributed to the Dresden sculptor Johann Joachim Kretzschmar on stylistic grounds by Siegfried Asche ("Die Dresdner Bildhauer des frühen achtzehnten Jahrhunderts als Meister des Böttgersteinzeugs und Böttgerporzellans", in *Keramos*, 49, 1970, pp.82-89). The author compares the drapery and sculptural presence of the small figure to the larger garden statuary, especially to that of the lyrical Apollo in the Schlosspark in Hermsdorf, and the figures created by Kretzschmar for the Kronentor of the Zwinger in Dresden. Kretzschmar was a student of Balthasar Permoser in Dresden, who - in 1712 - secured him a position at the Dresden Court to complete the large amount of sculpture required for the newly-designed Zwinger in Dresden. From 1728 until his death he worked as court-sculptor but was largely overlooked in the canon of Dresden sculptors until his rehabilitation thanks to the research by Siegfried Asche in the 1960s.

86
A KAKIEMON CIRCULAR DISH, EDO PERIOD (1615-1886), CIRCA 1680-1700
Decorated in Kakiemon colours in blue, turquoise, iron-red and black enamel picked out in gilding, a phoenix in flight, peonies protruding from a banded hedge, some prunus and pine vegetation in the foreground, *22cm diam*

£1,000 - 2,000

Provenance
Drayton House
Private Collection
Christie's, 13 February 2003, lot 302 (part)

Literature
Ayres, J. (et.al.), *Kakiemon, Porcelain from the English Country House*, 1989, p.48, no.23
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.158-9, fig.a

Ayres, 1989, p.23, notes that the extensive historic repairs on this dish demonstrates the esteem in which these kinds of Kakiemon pieces were held, as the author notes 'even at a house like Drayton it was worth using a repaired piece'.

For another example of Ayers J., Impey O. R., Mallet J. V. G., *Porcelain for Palaces*, 1990, p.151, no.121. Compare also to lot 87 in this sale, which is a Meissen version of the same pattern.

Drayton House, located near Lowick in Northamptonshire, is a Grade I listed country house described by Nikolaus Pevsner as the county's most impressive medieval mansion. Begun around 1328 by Sir Simon de Drayton, it has undergone architectural transformation in every subsequent century. The estate passed through some of England's most prominent families—including the de Draytons, Greens, Staffords, Mordaunts, Germains, and Sackvilles—without sale since 1361. Successive owners expanded and refashioned the house, employing leading craftsmen such as John Webb, William Talman, and Jean Tijou. Its history reflects the shifting fortunes of the English aristocracy, from medieval feudalism and Tudor politics to Civil War allegiances and Georgian refinement. Architecturally, Drayton preserves elements from the 14th-century hall and moat, Tudor extensions, and Baroque interiors, including a remarkable spiral oak staircase and an embroidered State Bed of 1700. Later Adam-style rooms introduced in the 18th century are regarded as among the finest in Northamptonshire. Still owned by the Stopford Sackville family, Drayton House remains a rare example of an unbroken lineage of private ownership, combining nearly seven centuries of English architectural and social history within a single, evolving structure.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

87

A MEISSEN CIRCULAR DISH FROM THE JAPANESE PALACE, CIRCA 1730

Painted in Kakiemon style with a phoenix in flight opposite flowering branches issuing from banded hedges, *22.6cm wide,* crossed swords mark in blue enamel, incised Japanese Palace inventory number N-69 / W

£20,000 - 30,000

Provenance

Part of the order of Meissen porcelain for the Paris merchant, Rudolph Lemaire, and subsequently (in 1731) incorporated into the Royal collections of Saxony in the Japanese Palace in Dresden
C. Sebastian, Esq.
With the Antique Porcelain Company, New York
The Hoffmeister Collection, Hamburg, acquired from the above in 1973, sold in these Rooms, 26 May 2010, lot 28

Literature

Hoffmeister, Dieter, *Meissener Porzellan des 18. Jahrhunderts*, Vol.I, 1999, no.125
White, Mary, 'A Chelsea blue and white plate and its origins', *ECC Trans*, Vol.24, 2013, fig.16
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.158-9, fig.b

Exhibited

M H de Young Museum, San Francisco, *Continental table porcelains of the Eighteenth Century*, 25 October to 6 December 1965
Hamburg, Museum für Kunst und Gewerbe, *The Hoffmeister Collection*, 1999-2009

The 1770 inventory of the Japanese Palace records '*Eilf Stück detto [runde tiefe Schaalen, inwendig mit Vögeln, Blumen und bunten Korn gemahlt], differenter Größe, zu 9 1/2. Zoll tief [probably 1 1/2 Zoll], 9. Zoll in Diam: No 69*' [11 pieces ditto (round deep dishes, painted inside with birds, flowers und coloured corn), various sizes, to [1 1/2] zoll deep, 9 zoll diam.] (quoted by C. Boltz, 'Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769', in *Keramos*, 153, 1996, p.74). Two similar dishes with the same Japanese Palace inventory number are in the Dr. Ernst Schneider Collection, Schloss Lustheim (J. Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, Vol.II, 2013, nos.202 and 203.

Mary White notes how 'triumphantly successful' a copy of the Japanese original this lot is, see *Eating at the Whites' House*, Vol.3, 2022, p.158, and compare to lot 86.

88

88
A MEISSEN BEAKER, CIRCA 1730
Of slender, finely-potted form, painted with a leafy flower branch on one side and a smaller flower with a single leaf on the stem to the reverse, brown-edged rim, *8.2cm high,* crossed swords mark in blue enamel

£700 - 900

Provenance
With Robert McPherson Antiques, 2007

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.402

Possibly part of the order of Meissen porcelain for the Paris merchant, Rodolphe Lemaire, much of which was subsequently incorporated into the Royal collections of Saxony in the Japanese Palace in Dresden. A similar beaker was sold in these Rooms, 7 December 2011, lot 56.

89

89
A SMALL MEISSEN FIVE-SIDED LOBED DISH OR SAUCER, CIRCA 1735
Painted in Kakiemon style with four flowering branches, including prunus, peony and pomegranates, brown-edged rim, *13cm diam,* caduceus mark in underglaze-blue, impressed Dreher's mark for Johann Christoph Pietzsch

£600 - 800

90

90
A MEISSEN BEAKER FROM THE JAPANESE PALACE, CIRCA 1729-31
Painted in Kakiemon style two phoenixes alternating with sprigs of *indianische Blumen*, brown-edged rim, *6.4cm high,* crossed swords mark in blue enamel, incised Japanese Palace inventory number N=335-/ W

£800 - 1,200

Provenance
Part of the order of Meissen porcelain for the Paris merchant, Rodolphe Lemaire, and subsequently (in 1731) incorporated into the Royal collections of Saxony in the Japanese Palace in Dresden

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.403

The 1770 inventory of the Japanese Palace in Dresden records '*Zwölf Stück detto [Chocolaten Becher] mit Vögel und Blumen, 2½. Zoll tief, 3¼. Zoll in Diam: No. 335*' [twelve ditto (chocolate beakers) with birds and flowers, 2½. Zoll deep, 3¼. Zoll diam.]; quoted by C. Boltz, 'Japanisches Palais-Inventar und Turmzimmer-Inventar 1769', *Keramos*, 153, 1996, p.57. A similar example with the same inventory number is in the Dresden porcelain collection (inv. no.PE 5061).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

91

92

91
A MEISSEN BOWL AND COVER FROM THE JAPANESE PALACE, CIRCA 1730
Painted in Kakiemon style with bamboo in front of flowering branches and sprays of foliage and flowers, the cover applied with a rabbit finial in shades of brown, *10cm high, 13cm diam,* crossed swords mark in blue enamel, incised Japanese Palace inventory mark N=87-/ W (2)

£1,000 - 1,500

Provenance
Part of the order of Meissen porcelain for the Paris merchant, Rodolphe Lemaire, and subsequently (in 1731) incorporated into the Royal collections of Saxony in the Japanese Palace in Dresden
James Fairfax AC Collection, Retford Park, Bowral, sold at Leonard Joel, Sydney, 31 August 2017, lot 69

Literature
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.545

An undated delivery list of porcelain for Lemaire includes two soup bowls with covers '*a lapins*'; and the list of porcelain ordered for Lemaire that was subsequently confiscated from Count Hoym's palace and delivered to the Japanese Palace in April 1731 includes '*10 kleine glatte Suppen Schalen mit Haaßen auf den Deckeln*' [10 small smooth plain soup bowls with rabbits on the covers] (quoted by C. Boltz, 'Hoym, Lemaire und Meissen', *Keramos*, 88, 1980, p.44. The 1770 inventory of the Japanese Palace in Dresden lists: '*Sieben Stück detto [runde Butter Dosen, oder Bouillon-Näpfe], differente Mahlerey, 4. Zoll hoch, 5 1/2 Zoll in Diam: 1. St. defect, No.87*' [Seven ditto (round butter boxes or bouillon ecuelles), different painting, ...] (quoted by Claus Boltz, 'Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769', *Keramos*, 153, 1996, p.74).

The form is based on a Japanese example from the Japanese Palace that was sent to the Meissen manufactory in 1729 to be copied. The shape is variously referred to in 18th-century records as a small tureen, a soup bowl, a sugar bowl and even a butter box (J. Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, Vol.II, 2013, p.341).

92
A DUTCH-DECORATED JAPANESE SMALL LOBED BOWL, CIRCA 1720
The well moulded with flowers, painted in Kakiemon style with the Shiba Onko pattern, also known as 'Hob in the Well', the brown-edged rim with a border of alternating leaves and flowers, *14.7cm diam*

£400 - 600

Provenance
With Christophe Perlès, 2006

Literature
White, Mary, *Eating at the Whites' House*, Vo.3, 2022, p.251, fig.b

93

94

93
AN ARITA PLATE FROM THE JAPANESE PALACE, CIRCA 1670
Painted in underglaze-blue with two ho-ho birds perched on rocks amidst flowering shrubs, the rim with birds perched on flowering branches, *22cm diam,* incised Japanese Palace inventory number N= 221/ ~

£1,000 - 1,500

Provenance
With Robert McPherson Antiques, 2005

The 1921 inventory from the Japanese Palace lists the following: '*N. 221. 1½ Duzent runde Teller, 1 Z. tief und 9 Z. indiam.*' [N. 221. 1½ dozen round plates, 1 in. deep and 9 in. in diam.].

94
A RARE ARITA CIRCULAR DISH, CIRCA 1780
Painted in underglaze-blue, moulded with raised birds within formal borders of alternating petal-shaped panels enclosing abstracted dragons, flowers and geometric pattterns over a moulded basket weave edge and wavy geometric *faux bois*-style band around the cavetto, the wavy rim edged in brown, *22cm diam, fu* or 'fortune' mark to the base

£1,000 - 1,500

Provenance
With Christophe Perlès, 2018

The mark on this dish relates to the character reading *fu* or 'fortune' in Chinese ceramics.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

95

95
A MEISSEN OCTAGONAL TWO-HANDLED CUP AND SAUCER, CIRCA 1735
Each decorated in Kakiemon style with the 'Two Quail' pattern, brown-edged rims, a flower sprig to the inside of the cup, *the cup 6.1cm high, the saucer 13.6cm across,* crossed swords marks in underglaze-blue, incised // inside footrims (2)

£800 - 1,200

Provenance
With W W Warner Antiques, 2009

Literature
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.182, fig.2

For an example of the 'Two Quail' pattern on Chelsea, see lot 102 also in this sale.

96

96
AN ARITA CIRCULAR SAUCER, EDO PERIOD (1603-1868) CIRCA 1690
Painted in enamels in the Kakiemon palette with flowers on sprouting from small rocks placed inside a tripod vase, the moulded rim decorated with sprays of prunus branches between underglaze-blue concentric line borders, *12.4cm diam*

£300 - 500

Provenance
With Robert McPherson Antiques, 2007

97

97
A LARGE ARITA TEABOWL, EDO PERIOD (1615-1868), CIRCA 1680
Painted in the Kakiemon palette, with flowering prunus, birds in flight to the reverse, *10cm diam, 5.3cm high*

£600 - 800

Provenance
With Robert McPherson Antiques, 2005

98

A PAIR OF SMALL ARITA MUSTARD POTS AND COVERS, EDO PERIOD (1615-1868) CIRCA 1690

Each globular form moulded with petals, painted in polychrome enamels with panels of flowers in the Kakiemon palette, highlighted in gilding, above a domed foot, loop handle with spur, the flat circular narrow neck with iron-red and gilt stylised flowers and scroll, pierced cover, *9.8cm high* (4)

£600 - 800

A smaller mustard pot of the same decoration is in the collection of the Groninger Museum and published by C.J.A. Jörg, *Fine and Curious, Japanese Export Porcelain in Dutch Collections*, 2003, p.190, no.238.

Christiaan Jörg, 2003, p.162, points out that mustard pots were amongst the first objects made for export and aready feature in the VOC's shipping lists of 1659. They are also mentioned under 'new kinds' of porcelain ordered by Zacharias Wagenaer (1614-1668, 'Opperhoofd' at the Deshima porcelain kilns). As Jörg, 2003, p.157 points out, Wagenaer was having difficulties filling the orders sent from Batavia for porcelain because he did not know what to buy due to a lack of written instructions from his superiors.

On his own initiative, he ordered porcelain 'after my own invention, to be made curiously, on a blue ground with silver tendrilwork'. To his annoyance, he found out soon afterwards that similar pieces were on offer in the Nagasaki porcelain shops, proving the interest in Japan for such exotic objects. The shipping list of that year mentions 108 pieces of 'new kinds' sent as samples to The Netherlands, i.e. ewers, salts and ink pots - all objects of European shape.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

99

A CHELSEA 'HAMPTON COURT' VASE AND COVER, CIRCA 1752-55

Of tapering hexagonal shape with rounded shoulders and a short neck, painted in Kakiemon style with the 'Three Friends of Winter', showing a gnarled pine tree, tall bamboo and flowering prunus, alternating with panels of turquoise-green foliate scrollwork centred by a gilt chrysanthemum on a bright red ground, the shoulder and domed cover with matching panels in counterpoint, the neck with a formal border of scrolling foliage, the button finial with a gilt chrysanthemum, *29cm high,* red anchor mark to the inside rim (2)

£5,000 - 7,000

Provenance
With Simon Spero, 2007

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.351

This shape of vase originated in Japanese Kakiemon porcelain in the second half of the 17th century, a substantial collection of which was amassed by Queen Mary II. An inventory of her Hampton Court apartments included 'coloured jars of six squares', and both Japanese Kakiemon and Chelsea porcelain vases of this shape became known as 'Hampton Court' vases as a result. An identical vase in the British Museum (inv. no.1887,0307,II.21.a) is illustrated by Ayers, Impey and Mallet, *Porcelain for Palaces*, 1990, p.201, p.198, where it is compared to a pair of ormolu-mounted Japanese vases of circa 1670-90 which served as the prototype, pp.172-3, no.152. Also illustrated are examples of the vase-form decorated with other Japanese-inspired patterns, as well as a Meissen example, pp.200-201.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

100

A CHELSEA PLATE, CIRCA 1752-53

Of rococo silver shape, painted in Kakiemon style with the 'Red Tiger' design, a red and gold dragon emerging from swirled clouds and coiled around flowering bamboo, gnarled prunus below and a tiger gazing upwards at the ferocious dragon, *22.4cm wide*

£2,000 - 3,000

Provenance

Simon Spero exhibition, 2011, no.6

Literature

White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.249

The influence of rococo silver is evident in the exuberant form of this plate, the shape being adapted from a silver sauceboat stand by Nicholas Sprimont with date letter for 1746/47. The striking Japanese pattern packs a weighty punch against the creamy-white surface, a triumph of Sprimont's porcelain over the decorative restrictions set by silver. The design is largely confined to the raised anchor period but continued to be sold in the red anchor years, as 'nurl'd plates of the 'twisted dragon pattern' were in the Chelsea sale catalogue of 14 March 1755, lot 37 and 15 March 1755, lot 72. A very rare pair of similar plates was sold by Bonhams on 15 November 2017, lot 175. See also an oval plate in this pattern illustrated by Ayers, Impey and Mallet, *Porcelain for Palaces*, 1990, p.283, no.332.

101

101
A RARE CHELSEA PEACH-SHAPED CUP AND STAND, CIRCA 1750-52
Fully painted in Kakiemon style with the 'Lady in a Pavilion' pattern of an elegant lady standing in a formal garden beside a birdcage, two birds in flight around her, framed by tasselled drapery, *cup 6.5cm high, stand 14.8cm wide* (2)

£2,000 - 3,000

Provenance
With Brian Haughton Antiques, 2006
Anthony du Boulay Collection

This pattern originated in 17th century Japanese porcelain and was copied by Chantilly, Meissen and other European factories. In England it was copied at Chelsea and, at a slightly later date, at Bow. References in the Chelsea sale catalogues of 1755 to the 'Lady pattern' and in the 1756 catalogue to the 'old japan lady pattern' could refer to later examples. A Chelsea beaker with its saucer in this shape and pattern is illustrated by Ayres, Impey and Mallet, *Porcelain for Palaces*, 1990, p.280, no.328. For the pattern on Japanese porcelain, Chelsea and on slightly later Bow, see Ayres, Impey and Mallet, *Porcelain for Palaces*, 1990, pp.155 and 279-80, nos.127, 327 and 328. An identical cup and stand from the Selwyn Parkinson Collection was sold by Sotheby's on 11 October 1966, lot 230.

102
A RARE CHELSEA STRAWBERRY LEAF SAUCEBOAT, CIRCA 1752-53
Of deep leaf shape, the angular branch handle entwined with strawberry flowers and fruit, the underside similarly moulded with strawberry plants, the interior unusually painted in Kakiemon style with the 'Two Quail' pattern, two plump birds amongst finely detailed plants and flying insects, the exterior with scattered floral sprigs and insects also in the Japanese manner, with a restrained use of gold to highlight the design, *16.8cm long*

£1,200 - 1,800

Provenance
Faith and Dewayne Perry Collection, Simon Spero exhibition, 2008, no.10

Literature
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.418, fig.c

Chelsea produced this appealing shape in two sizes for a short period between about 1752-56. These forms are almost always decorated with flowers in naturalistic European style. The present example represents an unusual juxtaposition of the Kakiemon style hailing from Japan with hints of the European palette in the puce veins on the strawberry plants to the exterior. This sauceboat is also on the cusp on the raised anchor and early red anchor periods. It therefore exhibits the beautifully white body and silky glaze of this point in time with no glassy pooling of the glaze, which was to trouble later red anchor forms.

Mary White discusses the 'Two Quail' pattern and compares the versions of this design on Arita, Meissen, Chantilly, Chelsea and Bow, see *Beasts at the Whites' House*, Vol.1, 2020, pp.182-3. For a Meissen cup and saucer in this pattern, see lots 95 in this sale.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

102

103

AN IMPORTANT CHELSEA 'GOAT AND BEE' JUG, CIRCA 1745

Of pear shape, supported by two goats recumbent nose to tail on grass, applied in high relief with a finely modelled and naturalistically coloured bee, set on a delicately coloured flowering branch in lower relief, the handle modelled as an oak branch applied with leaves, *10.7cm high,* incised triangle mark and 'Chelsea' in script

£3,000 - 4,000

Provenance

Radford Collection, Sotheby's, 3 November 1943, lot 86
With D M & P Manheim, New York, April 1949
Sarah Belk Gambrell Collection
With E & H Manners, 2022

Literature

The Magazine Antiques, Vol.LV, No.5, May 1949, p.325
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.347, fig.a

Incised triangle mark and 'Chelsea' in script

Coloured 'Goat and Bee' jugs are considerably rarer than those left in the white and only one other similarly marked coloured example would appear to be recorded, inscribed 'Chelsea 1745' and now in the Bowes Museum, see Anne McNair, *Catalogue of the Lady Ludlow Collection of English Porcelain*, 2007, pp.68-9, no.46. Other jugs bearing this rare script mark are undecorated, and include one from the Katz Collection in the Museum of Fine Arts in Boston (inv. no.1988.700) and another in the British Museum (inv. no.1887,0307,II.16).

A small number of important documentary white examples inscribed and dated 'Chelsea 1745' are also recorded, including a celebrated example in the British Museum (inv. no.1905,0218.6) illustrated by Elizabeth Adams, *Chelsea Porcelain*, 2001, p.29, figs.3.8 and 3.9. A further inscribed and dated white jug is in the Bowes Museum (inv. no.1571734). Mary White suggests that these marks, together with the innovative design of these jugs, may have been a way of cementing the name of this pioneering new factory. It is interesting to note that at least two different hands appear to have been responsible for these script marks.

Paul Crane notes the similarity between the recumbent goats on the base of these jugs and the base of the silver Ashburnham centrepiece made by Nicholas Sprimont, see Crane's paper 'Nature, Porcelain and the Age of Enlightenment', *Art Antiques London*, 2015. A woodblock print dated 1530 by Domenico Campagnola has been suggested as another possible source for the design, see Zorka Hodgson, 'Survey of the Sources of Inspiration for the Goat and Bee jug and some other noted Chelsea creations', *ECC Trans*, Vol.14, Pt.1, 1990, p.40, figs.21 and 22.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

104
A FINE AND RARE CHELSEA MILK JUG OR 'CREAM EWER', CIRCA 1745-49
Of fluted baluster form, the scroll handle with elaborate acanthus moulded terminals, the upper issuing three sprays of flowers, the pedestal foot applied with a band of leaves and strawberries, the moulded and applied details picked out in bright colours, scattered florets and insects to the body, interior rim and upper handle terminal, a large butterfly to the pouring lip, the handle with a band of flowers, *14.3cm high,* incised triangle mark

£6,000 - 8,000

Provenance
Rous Lench Collection, Sotheby's, 1 July 1986, lot 201
With Simon Spero
Faith and Dewayne Perry Collection
Simon Spero exhibition, 2009, no.1

Literature
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.347, fig.b

A very similar cream jug in the Victoria and Albert Museum is illustrated by Sally Kevill-Davies, 'Some new connections between Nicholas Sprimont's silver and early Chelsea porcelain', *ECC Trans*, Vol.31, 2020, p.123, fig.35. Strawberries were a favourite motif of the Chelsea manufactory in the triangle period, and the author notes on p.122 how applied strawberry decoration such as this is paralleled by the finial on the cover of a silver sugar vase of circa 1744-45 by Nicholas Sprimont in the Museum of Fine Arts in Boston (inv. no.1988.1075a-b), illustrated on p.121, fig.32. The scrolled motif above the handle is also reminiscent of designs for auricular silver at the top of the handles, perhaps inspired by designs by Johannes Lutma, see p.123, fig.36.

Another similar jug in the British Museum is illustrated by Elizabeth Adams, *Chelsea Porcelain*, 2001, p.39, fig.4.1 and another, sold by Bonhams on 8 March 2006, lot 25, is illustrated by Rosalie Wise Sharp, *China to Light Up a House*, Vol.1, 2015, p.70, no.213. They may have been made to accompany strawberry dishes with similar decoration, providing the cream or milk for wild strawberries, see for example that illustrated by Elizabeth Adams, 2001, p.27, figs.3.3 and 3.4, which was sold by Bonhams as part of the Elizabeth Adams Collection on 19 June 2024, lot 298. These dishes were also produced without applied strawberry decoration, see lot 105 in this sale. An inventory of jugs of this type, applied with strawberries around the base, is provided by O Glendenning and Mrs Donald MacAlister, 'Chelsea, the Triangle Period', *ECC Trans*, Vol.1, Pt.3, 1935, p.30. They list two coloured examples and one left in the white, and cite a second white example in Dublin Museum which is applied with leaves only. A white example was sold by Bonhams on 20 November 2019, lot 226.

105

AN EARLY CHELSEA STRAWBERRY DISH OR SALT, CIRCA 1745-49

The oval, shell-shaped dish raised on a similarly fluted spreading base, the interior painted in famille rose style with a spray of peonies surrounded by florets and insects, including a brightly coloured butterfly and a moth, the exterior with numerous small flowers and insects including beetles and a caterpillar, a further winged insect disguising an imperfection to the underside, *13cm wide,* incised triangle mark

£4,000 - 6,000

Provenance

Joseph Handley Collection
Simon Spero exhibition, 2008, no.5

Literature

White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.242

Dishes of this form are traditionally known as strawberry dishes because the bases are often applied with a band of strawberries, see for example that illustrated by Elizabeth Adams, *Chelsea Porcelain*, 2001, p.27, figs.3.3 and 3.4, which was sold by Bonhams as part of the Elizabeth Adams Collection on 19 June 2024, lot 298. Nicolas Sprimont employed shells in his rococo designs for both silver and porcelain, and this shape certainly recalls contemporary upturned-shell salts or sweetmeat dishes made in silver. See also Sally Kevill-Davies, 'Some new connections between Nicholas Sprimont's silver and early Chelsea porcelain', *ECC Trans*, Vol.31, 2020, p.122 and fig.34, where a similar example applied with strawberries and left in the white is discussed in relation to contemporary silver. In his 2008 catalogue, Simon Spero notes how it is most unusual to find decoration in oriental style on this form, especially in famille rose style, as this was rarely employed during the Triangle period.

These dishes may have been intended to accompany jugs applied with strawberries in a similar manner, perhaps to serve wild strawberries and cream, see lot 104 in this sale. A very similar dish at Colonial Williamsburg is illustrated by John C Austin, *Chelsea Porcelain at Williamsburg*, 1977, p.31, no.12, where the author suggests that it may have been used for sweetmeats. Two further similar examples are in the Victoria and Albert Museum (inv. nos.C.171-1940 and C.172-1940), where they are descried as salt-cellars. It is interesting to note the close similarities between the decoration on this dish and the 'A'-marked cup in this sale, lot 70, which may be by the same hand.

106

AN IMPORTANT 'MUSHROOM-GLAZED' BOW SHELL SALT, CIRCA 1746-48

The finely modelled fluted shell painted in famille rose style to the centre with trailing flowering plants, with a brown exterior, supported by a scaly dolphin with a gaping mouth gushing water, set on an elaborate pierced rockwork base applied with leaves, all picked out in shades of puce, green, blue and brown, *13.6cm wide*

£2,000 - 4,000

Provenance

With E & H Manners, 2021

Literature

White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.301

The typical greyish 'drab' or 'mushroom' glaze characteristic of this rare class of Bow, places it among the earliest products of the new factory, or 'New Canton', on the Essex side of Bow Bridge. There are clear links between the decoration on this distinctive class of wares and that on 'A'-marked porcelain, see Ross Ramsay and Anton Gabszewicz, 'The Chemistry of 'A'-Marked Porcelain and its relation to the Heylyn and Frye Patent of 1744', *ECC Trans*, Vol.18, No.2, 2003, pp.269-74. Interestingly, the muted famille rose palette employed is reminiscent of enamelling found on some early coloured Limehouse wares of similar date, see Bernard Watney, 'Limehouse Coloured Ware', *ECC Trans*, Vol.15, Pt.1, 1993, and the sauceboat from the Watney Collection sold by Bonhams on 19 June 2024, lot 269, suggesting that the same London decorators may have been responsible.

The ambitious form of this model undoubtedly has its origins in silver, and is evocative of Chelsea examples by Nicholas Sprimont. Similar dolphins can be found on silver pieces from the Marine Service made in the early 1740s, including a magnificent centrepiece and pair of sauceboats now in the Royal Collection, discussed by Sally Kevill-Davies, 'Some new connections between Nicholas Sprimont's silver and early Chelsea porcelain', *ECC Trans*, Vol.31, 2020, pp.107-9, figs.2 and 3. Two related early Chelsea salts with dolphin supports are illustrated and discussed on p.109, figs.4 and 5. Compare also to the pair of Chelsea shell salts sold by Sotheby's in New York on 10 November 2006, lot 716. A very similar Bow salt or sweetmeat is illustrated by Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain*, 1982, p.24, no.36, the pair to which is in the British Museum (inv. no.1966,0201.1). Another from the Delhom Collection is in The Mint Museum in Charlotte, North Carolina (inv. no.1986.4.15), and an example left in the white from the Richard C Paine Collection is in the Museum of Fine Arts in Boston (inv. no.30.366).

107

A CHELSEA CRAYFISH SALT, CIRCA 1755

Realistically modelled and coloured, the black crayfish crawling before a large open clam shell forming the salt, left in the white with painting inside to simulate weed, all on white rockwork encrusted with a variety of shells, weed and coral picked out in naturalistic colours, *12.5cm wide, 7.4cm high,* red anchor mark

£1,500 - 2,500

This is one of the few models in early Chelsea porcelain with a direct parallel in silver by Nicholas Sprimont. A celebrated pair of silver gilt crayfish salts with hallmarks for 1742/43, now in the Royal Collection (inv. no.RCIN 51393), formed part of a suite of silver known as the 'Marine Service' made for Frederick, Prince of Wales. These are illustrated and discussed by Sally Kevill-Davies, 'Some new connections between Nicholas Sprimont's silver and early Chelsea porcelain', *ECC Trans*, Vol.31, 2020, pp.109-10, fig.8, alongside a similar coloured Chelsea example in the Victoria and Albert Museum (inv. no.C.73-1938), fig.9. The original source print for the silver versions, an engraving after J-A Meissonnier from *Livre de Legumes* by Jacques Chéreau, fol.72, pl.15, published after 1734, is reproduced on p.110, fig.7.

Sprimont subsequently transformed these models into porcelain at Chelsea during the Triangle period, but these were mostly left in the white. The model was reissued several years later during the Red Anchor period, with six pairs of 'crawfish salts' listed in the 1756 Chelsea sale catalogue. An enamelled Red Anchor period example is listed alongside a white Triangle period example by Elizabeth Adams, *Chelsea Porcelain*, 2001, p.26, fig.3.2. In both instances, the crayfish were modelled from life. Whilst the style of painting in the present lot is reminiscent of that used during the Triangle period, the colour of the crayfish was changed to a more lifelike brown or black during the Red Anchor period. Enamelled Triangle period crayfish were typically painted in red, see the pair sold by Bonhams on 13 December 2006, lot 144.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

108

A RARE CHELSEA CARP TUREEN AND COVER, CIRCA 1755

Naturalistically modelled as a large fish, finely painted in shades of yellow and manganese, its head, fins and tail picked out in manganese, the base with a greenish head, *41.3cm long,* red anchor mark to cover (2)

£8,000 - 12,000

Provenance

With Delomosne and Sons, October 1959
Peggy and David Rockefeller Collection, Christie's, 10 May 2018, lot 625

Literature

Fennimore, Donald, *The David and Peggy Rockefeller Collection: Decorative Arts*, 1992, Vol.IV, p.30, no.2
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.233

Mr Ford's 1755 Chelsea sale catalogue lists 'Two exceeding fine carps, and 2 fine dishes to ditto', First Day's Sale, 10 March 1755, lot 90 and eleven further pair of carp dishes are listed in the subsequent days' catalogues that year. The 1756 catalogue also lists 'Two fine CARP and curious dishes to ditto', Eighth Day's Sale, 6 April 1756, lot 74. Mary White notes how the colours used to decorate this tureen are dramatic yet complimentary, and how skilfully done are the painting and modelling. A very similar example from the Collection of John T Dorrance Jr was sold by Sotheby's New York, 20-21 October 1989, lot 238 and another on 15 October 1996, lot 146.

109
AN ARITA MODEL OF A MAN OR BENKEI RIDING A CARP, CIRCA 1700
Modelled with the man dressed in a loosely flowing moulded fish scale, painted in underglaze-blue and picked out in polychrome enamels and gilding, the carp's tail pierced, *24.2cm long*

£1,000 - 1,500

Provenance
With Christophe Perlès, 2019

Literature
White, Mary, *Beasts in the Whites' House*, Vol.1, 2020, p.221

Another example of this model is in the collection of the Ashmolean Museum of Art, Oxford, Gift of Gerald Reitlinger, EA1978.447, and another example in the Princessehof in Leeuwarden, on loan from the Ottema-Kingma Foundation, is illustrated by C.J.A. Jörg, *Fine and Curious, Japanese Export Porcelain in Dutch Collections*, 2003, p.274, no.359.

This object refers to a popular Japanese legend about the warrior Oniwakamaru, Benkei's childhood name. As a young boy, he avenged his mother's death by fighting and overpowering a giant carp that had swallowed her, and in art, he is often depicted riding the supernatural creature, wearing a red fighter's headband. Benkei's struggle is a popular and recurring scene in Japanese art. In porcelain, this scene is also depicted in an upright carp being held down by Benkei balancing on its tail.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

110
A CHANTILLY SILVER-MOUNTED JUG AND COVER, CIRCA 1740
Of lobed baluster form moulded with a leaf below the spout flanked by moulded spirals, applied with a branch handle, the cover similarly moulded and applied with a fruit finial, the silver mount with indistinct French discharge mark, *15.5cm high* (2)

£1,000 - 1,500

Provenance
With Simon Spero, 2018

111

112

111
A CHANTILLY FLARED SMALL BOWL, CIRCA 1735
Painted in Kakiemon style with Chinoiserie figures and birds in flight, the brown-edged lobed rim with flower sprays, *8.5cm diam, 5.5cm high*

£1,200 - 1,800

Provenance
The Trustees of the late Major-General E.H. Goulburn's Settlement, sold at Christie's London, 1 December 1980, lot 51
Lady Cynthia Postan Collection, E & H Manners selling exhibition, 21-29 May 2015, no. 1

112
A CHANTILLY LARGE MUG, CIRCA 1740
Of cylindrical shape with a simple loop handle, decorated in Kakiemon style with flowers and an insect, the handle decorated with a single scrolling stem and flower, *10.5cm high,* horn mark in iron-red, collector's label to base

£800 - 1,200

Provenance
Simon Spero exhibition, 2010, no. 42

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.157

113
A PAIR OF CHANTILLY GILT-METAL MOUNTED LOBED VASES, CIRCA 1730-40
Decorated in Kakiemon style with flowering prunus on one side and flower sprays tied with a ribbon on the other side, the rims with a dense band of flowers and foliage, *19cm high* (2)

£2,500 - 3,500

Provenance
The Collection of Charles Louis (1827-1893)
Maurice Pol-Roger, thence by descent
Sold Pescheteau-Badin, Paris, 28 March 2023, lot 248

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.364

A similar pair of vases is in the collection of the Musée Condé, Chantilly, illustrated by Geneviève Le Duc, *Porcelaine tendre de Chantilly au XVIIIe siècle*, 1996, p.88.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

113

114
AN ARITA TEAPOT AND COVER, EDO PERIOD (1680-1720), CIRCA 1700-1720
The globular form with applied butterflies and prongs after a metal example and chrysanthemum flower heards, painted with enamel colours in the Kakiemon palette with flower sprays, picked out in gilding, the domed cover with button finial, *11.5cm high* (2)

£800 - 1,200

Provenance
Christie's, 6 March 2003, lot 320

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2023, p.234, fig.b

114

115

116

115
A CHANTILLY BOTTLE COOLER, CIRCA 1735-45
Painted in Kakiemon style with a dragon and two phoenix on one side and a ribbon-tied flower spray on the other, applied with dragon handles, *14cm high, 16.2cm across handles,* horn mark in iron-red

£1,500 - 3,000

Provenance
Christophe Perlès Collection, sold by Pescheteau-Badin, Paris, 18 June 2018, lot 104

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.156

116
A CHANTILLY WASTE BOWL OR BASIN, CIRCA 1735-40
Painted in Kakiemon style with dragons and cranes, the rim edged in brown, *16cm diam, 5.5cm high,* hunting horn mark in iron-red

£1,500 - 2,000

Provenance
Christophe Perlès Collection, sold by Pescheteau-Badin, Paris, 26 November 2018, lot 86

A bowl of the same decoration is in the collection of the Musée des Arts Décoratifs (inv.no.33234) and another with is in the Musée de Louvre (no.OA 12288), Paris.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

117

AN ARITA HEXAGONAL WINE OR TEAPOT AND COVER, EDO PERIOD (1615-1868), CIRCA 1780

Painted in the Kakiemon palette in underglaze-blue and red and green enamels heightened in gilding with flowering foliage, a figure playing the flute and a figure holding a scroll, the shoulder and loop handle with floral and foliate borders, the lobed cover in chrysanthemum shape and applied with a gilt finial, *14.8cm high* (2)

£800 - 1,000

Literature

White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.234, fig.c

118

119

118
A RARE COZZI PLATE, CIRCA 1770
Decorated in Kakiemon style with the *Gelber Löwe* pattern in imitation of Meissen porcelain, *24.2cm diam,* red anchor mark to the reverse

£1,000 - 1,500

Literature
White, Mary, *Eating at the Whites' House*, 2020, Vol.3, p.293

For a comprehensive discussion of the history of the Meissen *Gelber Löwe* service in the 18th century, see Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, Vol.II, 2013, pp.265-274. The *Gelber Löwe* pattern was first produced at Meissen after a Japanese porcelain original as part of the large order placed by the Paris merchant, Rodolphe Lemaire, for copies of Asian porcelain. A large quantity of plates and dishes painted in this style were among the porcelain confiscated in April 1731 in the house of Lemaire's accomplice at the Dresden court, Count von Hoym, and subsequently sent to the Japanese Palace. In 1739, a substantial group of *Gelber Löwe* porcelain was removed from the Japanese Palace to the *Hofconditorei*, probably for use in Warsaw on the dessert table.

The pattern met with great favour in Europe and was taken up by various other porcelain manufactories, including the Cozzi factory. Two other plates are illustrated in M. Ansaldi and A. Craievich, *Geminiano Cozzi e le sue Porcellane*, 2016, p.185, nos.22-23.

119
AN ARITA CIRCULAR LOBED DISH, EDO PERIOD (1615-1868), CIRCA 1700
Painted in underglaze-blue and polychrome enamels in the Kakiemon palette with banded hedges and prunus blossom beside bamboo, heightened in gilding, the reverse with foliate sprays emanating from rocks, *19.5cm diam*

£800 - 1,000

Provenance
With Robert McPherson Antiques, 2007

Literature
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.151, fig.b

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

120
AN ARITA POT-POURRI OR INCENSE BURNER AND COVER, EDO PERIOD (1615-1868), CIRCA 1670
Painted in the Kakiemon palette and gilding with chrysanthemums and scrolling foliage, the everted shaped rim above two square handles, on three cabriole legs, the slightly domed pierced cover with fruit finial and painted with flower spays, *10cm high* (2)

£5,000 - 6,000

Provenance
With David Battie, 2008

Literature
Krahl, R., *China Without Dragons: Rare Pieces from Oriental Ceramic Society Members*, 2016, p. 308
White, Mary, *Living at the Whites' House*, Vol.4, 2024, p.123

Exhibited
Oriental Ceramic Society, *China Without Dragons: Rare Pieces from Oriental Ceramic Society Members*, 2016

A very similar piece is illustrated in J. Ayers, O. Impey and J. V. G. Mallet, *Porcelain for Palaces*, 1990, p.142, no.104. Another example is in the Porcelain Collection, Dresden (inv. no.PO 5670), which is recorded to have been acquired in 1723 from the merchant Frantz Heinrich Konsprucken.

121

122

121
AN ARITA LIBATION CUP OR TRIPOD PITCHER, EDO PERIOD (1615-1868), EARLY 18TH CENTURY
The moulded body with a spout to one side and applied with a gilt handle in the shape of bamboo, on three gilt feet with later gilt-metal mounts, painted in the Kakiemon palette with flowering branches and scattered flower heads, a moulded gilt flower head to one side, *8.3cm high*

£1,000 - 1,500

Provenance
With Robert McPherson Antiques, 2007

A very similar example is in the collection at Burghley House, see Alexandra Munroe and Naomi Noble Richard (eds.), *The Burghley Porcelains*, 1986, no.116.

122
A PAIR OF ARITA SALTS, EDO PERIOD (1615-1868), CIRCA 1690
Of moulded domed form with three button feet and short waisted neck and everted rim, painted with panels of flowers in red, green and aubergine heightened in gilding, *4.2cm high, 5.4cm wide* (2)

£600 - 800

Provenance
With Robert McPherson Antiques, 2012

Literature
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.300

Similar salts are in the Ashmolean Museum, Oxford, and the Victoria and Albert Museum, illustrated in J. Ayers, O. Impey and J. V. G. Mallet, *Porcelain for Palaces*, 1990, p.206, no.202. The author notes that the decoration may have been inspired by Chinese famille verte pieces of the Kangxi period and seems to be the precursor for a more refined Imari style.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

123

124

123
AN ARITA PEAR-SHAPED MUG, CIRCA 1680
Decorated in underglaze-blue and Kakiemon-style polychrome enamels with panels of *karakusa* scrollwork pierced with stylized flowerheads in iron-red, the panels filled with larger polychrome flowering sprays of irises, *10.4cm high*

£1,000 - 1,500

Provenance
With Robert McPherson Antiques, 2007

Literature
White, Mary, *Beasts at the Whites' House*, Vol.2, 2021, p.67, fig.b

For another example in a private Dutch collection see C.J.A Jörd, *Fine and Curious, Japanese Export Porcelain in Dutch Collections*, 2003, p.169, no.201.

In Japanese art, irises (shōbu) symbolize courage, strength, and purity due to wordplay on the name and their resemblance to 'swords'.

124
AN ARITA EWER, EDO PERIOD (1615-1868), CIRCA 1700
Painted in the Kakiemon palette, the shouldered ovoid form with a bulbous and waisted neck, above an everted foot, the sides with moulded scale panels painted with scattered flowerheads between blue *karakusa* scrollwork borders with iron-red flower heads, the shoulder with four stylised *kiri* blossoms (paulownia blossoms), s-shaped spout and loop handle, *16cm high*

£800 - 1,200

Provenance
With Christophe Perlès, 2021

Another example of this shape with a slightly different decoration but same moulding is in the Staatliche Kunstsammlungen Dresden, and is registered in the inventory of the Japanese Palace in Dresden from 1721 when there is mention of '*N. 45. Zwey Caffé Kannen mit kurzen und etwas überschlagenen Hälsen, Henckeln und Schnauzen, dann erhabenen Zierathen, auf welchen gemahlte Pagoden, 7½ Z. hoch und 4 Z. indiam.*' [N. 45. Two coffee pots with short, slightly everted necks, handles, spouts and moulded ornament upon which pagods are painted, 7½ in. high and 4 in. in diam.], published in Ströber, *La Maladie de Porcelaine*, 2001, no.83, p.184f. Ströber refers to another ewer is in the Reitliner Collection of the Ashmolean Museum, Oxford (inv. no.EA1978.638, published in *Eastern Ceramics and Other Works of Art from the Collection of Gerald Reitlinger*, 1981, no.196).

125

AN EXTRAORDINARY LIMEHOUSE TEA CANISTER AND COVER, CIRCA 1746-48

Modelled as the head of a boy turned slightly to his left, his eyes gazing upwards, wearing a scroll-moulded collar with a shell-like motif, the pointed top of his large ribbed hat forming the cover, his hat, eyes and clothing all picked out in blue, *13.7cm high* (2)

£15,000 - 25,000

Provenance

Joseph Handley Collection
Bunny and Paul Davies Collection, Simon Spero exhibition, 2013, no.28

Literature

Jones, Ray, *The Origins of Worcester Porcelain*, 2018, p.214, no.ii
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.314, fig.a

This wonderful chinoiserie tea canister is perhaps one of the most recognisable and iconic forms made by Limehouse, remarkable for the ambition of its form. The cherub-like boy with very European features contrasting with a curious oriental hat probably derives its inspiration from English silver, much like early Chelsea, although the precise source remains unclear. In his 2013 catalogue, Simon Spero suggests that a silver tea canister by Paul de Lamerie dated 1747 and now at Fairfax House, York, modelled with boy's heads wearing similarly pointed hats at each corner, may have provided the inspiration.

Two similar examples, now at Colonial Williamsburg (inv. nos.1964-2,1A&B and 1964-2,2A&B), are illustrated by Bernard Watney, *English Blue and White Porcelain*, 1979, col. pl.E (as Liverpool). Another is illustrated by Rosalie Wise Sharp, *China to Light Up a House*, Vol.1, 2015, p.176, no.595. An example lacking its cover from the Watney Collection was sold by Phillips on 10 May 2000, lot 546. A further two were also sold by Phillips on 29 October 1980, lots 160 and 161 (as Liverpool), of which one is illustrated together with a misfired example by Geoffrey Godden, *Staffordshire Porcelain*, 1983, p.19, figs.16 and 17, where the author states how a similar cover seen on the Pomona Potworks site in Newcastle-under-Lyme was sadly not recovered.

126

A VERY RARE LIMEHOUSE LEAF PICKLE DISH, CIRCA 1746-48
Of leaf shape, the underside moulded in relief with crisp veining and applied with five crescent-shaped feet, the upper surface with impressed veins, painted in blue with four insects in flight, *11.8cm long*

£2,000 - 3,000

Provenance
Watney Collection, Phillips, 10 May 2000, lot 536
Pinewood Collection, Bonhams, 31 October, 2001, lot 27
Simon Spero exhibition, 2006, no.30
With Simon Spero, 2012

Literature
Jones, Ray, *The Origins of Worcester Porcelain*, 2018, p.244
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.246

Exhibited
ECC, *Limehouse Ware Revealed*, 1993, p.52, col. pl.VIII and p.63, figs.128 and 130

This pickle dish is compared with similar earthenware wasters from the Pomona Potworks in Newcastle-under-Lyme in the ECC's *Limehouse Ware Revealed*, 1993, p.63, figs.128 and 130. Similarities in the style of insect painting on both earthenware and porcelain wasters from the Limehouse factory site are also evident, see p.62, fig.126, although Simon Spero notes in his 2006 catalogue that decoration consisting only of insects in underglaze blue would appear to be without precedent in early English porcelain except in overglaze printed decoration at Worcester in the late 1750s. The Limehouse and Pomona examples share the unusual feature of relief-moulded veining to the underside and impressed moulding to the upper surface, and the links between the two factories are discussed by Bernard Watney in Chapter 6. The crispness of the veining, particularly on the underside, strongly suggests that a real leaf was used to create the mould for these pickle dishes. Whilst the understated decoration is charming, the misfired glaze to the rim and underside demonstrate the firing difficulties that plagued Limehouse porcelain and contributed to the ultimate downfall of the factory.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

127
AN IMPORTANT EARLY CREAMWARE COFFEE CUP, CIRCA 1745-48
Attributed to Samuel Bell's factory, Newcastle-under-Lyme, of crabstock form with a gnarled branch forming the handle and embossed with blossoming branches picked out in cold gilding, *5.8cm high*

£1,500 - 2,500

Provenance
Watney Collection
Tom Walford Collection, Bonhams, 18 December 2012, lot 15

Literature
Bemrose, Paul, 'The Pomona Potworks, Newcastle, Staffs', *ECC Trans*, Vol.9, Pt.1, 1973, pl.9(b)
White, Mary, *Eating at the Whites' House*, Vol.2, 2021, p.312, fig.d

Exhibited
ECC, *Limehouse Ware Revealed*, 1993, p.65, figs.138 and 140

This significant cup is illustrated alongside cups of similar form in Limehouse porcelain, together with matching shards from the Pomona Potworks and Limehouse sites, in the ECC's *Limehouse Ware Revealed*. Its distinctive shape provides an important link between porcelain manufacture at Limehouse and the earthenware manufactory at Newcastle-under-Lyme in Staffordshire, where Samuel Bell had made a wide variety of earthenwares between 1724 and his death in December 1744, after which the factory was advertised to let. The factory was subsequently inherited by his brother John and a let notice in 1746 suggests that an agreement was reached in 1744 or 1745 for William Steers to occupy it, presumably to continue producing pottery, see Paul Bemrose, 1973, p.4.

It is during this period that experimental soft-paste porcelain appears to have been first produced at the site and the discovery of experimental porcelain on the Pomona Potworks site is evidence of a failed venture by a potter who had previously worked at Limehouse. The Limehouse factory closed in around 1748 and its owner Joseph Wilson subsequently worked in pottery and experimental porcelain at Pomona, following the departure of Steers from the Pomona Potworks around the same time. Another creamware cup of this form is illustrated by Robin Reilly, *Wedgwood I*, 1989, p.154, pl.101. Mary White illustrates this cup alongside a Limehouse porcelain example, lot 128 in this sale, and suggests that it may have formed the inspiration for the Limehouse examples.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

128

A RARE LIMEHOUSE CUP, CIRCA 1746-48

Of quatrelobed form moulded with irregular spiral ribbing simulating a shell, the rim slightly everted, the crabstock handle with a delicate protruding thumbrest, its extending stalk terminals crisply moulded with flowering prunus encircling the cup and picked out in blue, the interior painted with a floret and with a meandering floral border below the rim, *6.2cm high*

£4,000 - 6,000

Provenance

Christie's, 16 November 2010, lot 56 (part)
With Simon Spero, 2010

Literature

White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.312, fig.b

Fragments of similar cups were found on the Limehouse factory site and are illustrated in the ECC's *Limehouse Ware Revealed*, 1993, p.65, figs.137 and 139. A white example of identical form is illustrated on p.65, fig.140, alongside a closely related creamware cup attributed to the Pomona Potworks at Newcastle-under-Lyme, lot 127 in this sale. A very similar cup from the Geoffrey Godden Collection was sold by Bonhams on 30 June 2010, lot 40. This is illustrated by Geoffrey Godden, *English Blue and White Porcelain*, 2004, p.93, pl.96 and by John Potter, 'The Limehouse Story', in David Barker and Sam Cole, *Digging for Early Porcelain*, 1998, p.51, fig.17 alongside the fragments from the factory site. See also the example illustrated by Ray Jones, *The Origins of Worcester Porcelain*, 2018, p.218, no.ii, and that from the Billie Pain Collection sold by Bonhams on 26 November 2003, lot 95. A unique example with its matching saucer from the Watney Collection was sold by Phillips on 10 May 2000, lot 545, reproduced by Kieron Tyler and Roy Stephenson, *The Limehouse Porcelain Manufactory*, 2000, p.51, fig.86.

129

AN IMPORTANT LIMEHOUSE TEAPOT AND COVER, CIRCA 1746-48

Of slightly squat globular shape with a plain loop handle and spout, finely painted in Kakiemon style with birds and insects in flight among formal flowering branches and sprigs, all in bright colours, individual sprigs and sprays in red to the handle and spout, the gently domed cover with a gilded acorn finial, *12.5cm high* (2)

£12,000 - 15,000

Provenance

Reverend C J Sharp Collection
Watney Collection, Phillips, 22 September 1999, lot 129
Colin E Hanley Collection, Sotheby's, 15 May 2014, lot 122 (part)

Literature

Watney, Bernard, 'Four Groups of Porcelain, possibly Liverpool', *ECC Trans*, Vol.4, Pt.5, 1959, p.15, pl.11b (as Liverpool)
Watney, Bernard, 'Limehouse Coloured Ware', *ECC Trans*, Vol.15, Pt.1, 1993, figs.8 and 9
Jones, Ray, *The Origins of Worcester Porcelain*, 2018, p.225, no.vi
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.315, fig.b

Exhibited

ECC, *Limehouse Ware Revealed*, 1993, p.48, fig.110 and p.56, col. pl.XVI
Stockspring Antiques, *The Dragon and the Quail*, 2000, no.14
The British Museum, *East Meets West*, 2002

In his 1993 ECC paper, Bernard Watney attempted a classification of known coloured Limehouse wares, all of which match European decoration added to Chinese, Japanese and Meissen porcelain and sometimes on Delft. At the time of writing only 21 pieces of coloured Limehouse were recorded, of which five were teapots including this celebrated teapot. One of these is decorated in polychrome on a white ground much like the present lot, while the other three have clobbered enamel decoration over underglaze blue, and include one in Norwich Castle Museum (inv. no.1946.70.419) illustrated on p.70, fig.26.

Together with a Limehouse cream jug in the Victoria and Albert Museum (inv. no.C.1055-1924) illustrated on p.67-68, figs.11 and 12 and two leaf trays, the present teapot belongs to Watney's 'Kakiemon' group, with decoration inspired by Meissen with its ultimate origins in Japanese porcelain. To this group can be added a libation cup illustrated by Rosalie Wise Sharp, *Ceramics: Ethics & Scandal*, 2002, p.203, and an English porcelain handle with similar decoration, probably Limehouse, which was sold by Bonhams Oxford on 10 April 2013, lot 33 (part).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

While Bernard Watney felt that the enamel decoration was Dutch, it is now considered more likely that it was the work of Dutch enamellers working in London. A key publication on this subject is John Sandon's introduction to Bonhams' catalogue, The Watney Collection of Chinese Porcelain Decorated in Holland and England, 7 November 2003, where the present lot is illustrated, p.10, fig.5. The same decoration is found on Chinese porcelain believed to have been decorated in London, probably in the same workshop where the Limehouse porcelain was enamelled. The birds in flight on the present teapot are particularly representative of this particular group of Limehouse enamelled porcelains. The same hand responsible for the decoration on this lot also appears to have decorated a Chinese teapot illustrated by Watney on p.67, fig.10, a Chinese bowl in the Victoria and Albert Museum illustrated on p.68, figs.13-15, together with several early saltglaze pieces including a plate and four teapots, one of which is illustrated on p.66, fig.4. Mary White illustrates it alongside a Chinese teabowl also probably by the same hand. A Pomona teapot of almost identical shape is illustrated by David Barker and Sam Cole, *Digging for Early Porcelain*, 1998, p.54, fig.2.

130

131

130
AN EARLY LONGTON HALL TEAPOT AND COVER, CIRCA 1753-54
Of bullet shape, applied with a wishbone or *tau* handle with leaf moulding and a bird's head spout, the inset cover with fruiting flower finial, enamelled in vibrant enamels with flowering plants and scattered insects, the eyes and crest of the bird's head spout picked out in colours, *17.5cm long, 9cm high* (2)

£1,200 - 1,800

Provenance
Simon Spero exhibition, 2009, no.16

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.323

Although the shape of this diminutive teapot is clearly taken from Meissen the execution of its potting and enamelling is decidedly English. Mary White muses on this interesting paradox and its subsequent appeal. A comparison can be drawn with the decoration on a remarkable Limehouse teapot, lot 129 in this sale. However, it seems more likely that the Longton Hall teapot was decorated in Staffordshire, the painting finding parallels in contemporary saltglaze, already established in the region. Indeed, saltglaze sherds were excavated on the site at Longton Hall.

Only a handful of these early teapots survive. Nicholas Brankin-Frisby illustrates and discusses an example painted in a similar palette with a version of the Two Quail pattern in *There is Still Life at Longton Hall*, 2021, p.60-61, fig.48. Two examples from the Watney Collection were sold by Phillips on 22 September 1999, lot 83 and on 10 May 2000, lot 498. These are illustrated by Simon Spero in his paper 'A foreign visitor's view of the English porcelain industry in 1753', *ECC Trans,* Vol.20, Pt.2, 2008, p.416, fig.53 (left) and fig.54.

131
A VAUXHALL TEAPOT AND COVER, CIRCA 1756
Of neat proportions, the curved spout particularly diminutive, painted with leafy tendrils issuing oriental flowers in a limited palette of red, green and gold, with scattered sprigs and leaves, *10.4cm high* (2)

£2,000 - 3,000

Provenance
With Roderick Jellicoe, 2006

Literature
Massey, R, Marno, F, and Spero, S, *Ceramics of Vauxhall*, 2007, p.55, no.57
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.333, fig.a

The style and palette of the painting is restrained, displaying the successful potting and distinctive blueish glaze associated with Vauxhall. The red feathery elements in the foliage are a distinctive feature shared with a few other Vauxhall wares, which may indicate that this group was painted by the same hand. This includes the inkwell from the Billie Pain collection sold by Bonhams on 26 November 2003, lot 296.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

132
A CHELSEA TEAPOT AND COVER, CIRCA 1750-52
Of hexagonal shape, unusually painted in a vivid famille rose palette with peonies issuing from behind a painted fence and gnarled roots, flowering chrysanthemum to the reverse, below an elaborate shaped border edged in gold, *12.4cm high* (2)

£2,000 - 3,000

Provenance
Fleur Hoyland Collection
John Riley Collection
Simon Spero exhibition, 2013, no.2

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.300, fig.a

Much of the early output at Bow was copying the famille rose style of Chinese export porcelain but Chelsea appear to have made very few pieces in this tradition. The present lot is exceptionally rare for this reason. Chelsea focussed instead on interpreting Japanese designs in the Kakiemon palette, sometimes via the products produced by Continental factories also enamoured with this exotic decorative idiom. See the hexagonal teapot from the Elizabeth Adams Collection painted with the 'Banded Hedges' pattern sold by Bonhams on 19 June 2024, lot 284.

A teapot almost identical to the present lot was gifted to the Seattle Art Museum by Martha and Henry Isaacson but other Chelsea teawares in this pattern are incredibly scarce. A dish with petal-shaped rim painted in a somewhat related design with the addition of large butterflies is in the British Museum, (inv. no.1981,0101.231) and illustrated by Elizabeth Adams, *Chelsea Porcelain*, 2001, p.84, fig.7.22.

133

134

133
A DU PAQUIER SHAPED DISH, CIRCA 1730-35
With flat edges and lobed corners, painted with scattered European flower sprigs and smaller sprigs on the reverse, *29.5cm diam*

£1,500 - 2,000

Provenance
With Stockspring Antiques, London, 2009

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.291

A very similar dish is illustrated in Johann Kräftner (ed.), *Baroque Luxury Porcelain*, 2006, p. 258, no. 75.

134
AN EARLY MEISSEN DUTCH-DECORATED TEAPOT AND COVER, CIRCA 1720
Decorated with polychrome floral sprays and butterflies, *11.2cm high* (2)

£2,000 - 3,000

Provenance
With George Haggarty, 1998
Colin E Hanley Collection, sold Sotheby's London, 15 May 2014, lot 118 (includes a letter from Bernard Watney)

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.417

A teapot and cover with similar flower decoration was in the Delphinium Collection, sold in these Rooms, 20 March 2013, lot 13.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

135

A DUTCH-DECORATED CHINESE, KANGXI OR EARLY YONGZHENG, LARGE CIRCULAR DISH, CIRCA 1700-1730, THE DECORATION CIRCA 1720-30

Decorated in Holland in 'fine line' style with a flower basket on a marbled pedestal flanked by parrots above fruit and vegetables, surrounded by butterflies and other insects, brown-edged rim, *36.2cm diam*

£2,000 - 3,000

Provenance

With Robert McPherson Antiques, 2005

Literature

White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.125

For a discussion of decoration in 'fine-line' style see H. Espir, *European Decoration on Oriental Porcelain*, 2005, pp.115-127, and Errol Manners, 'Dutch 'Fine Line' and German Schwarzlot Decoration', *Transactions of the Oriental Ceramic Society*, 65, 2001, pp.138-141.

A similar dish was in The Watney Collection of Dutch and English Decorated Chinese Porcelain, sold in these rooms, 7 November 2003, lot 29. A ewer and cover with a similar flower still life on one side was sold in these rooms, 5 July 2008, lot 43. Another ewer, decorated with armorials commemorating a 1724 marriage, has closely similar flower decoration to the cover and spout, suggesting a date for the decoration of this ewer to the early 1720s (published by Errol Manners, 2001, p.139, fig.3, and formerly in the Bernard Watney Collection, sold in these rooms, 7 November 2003, lot 30).

The largest group of 'fine line' pieces is in the porcelain collection in Dresden, which includes pieces with inventory marks showing they were present in the collection before 1721 (Manners, 2001, p.140). Two chocolate cups and saucers from this group are illustrated by Helen Espir, 2005, p.115, fig.1.

'Flowers Arranged in a Glass Vase, Jean-Baptiste Monnoyer, circa 1659, Metropolitan Museum of Art'

136

AN IMPRESSIVE LIVERPOOL (RICHARD CHAFFERS) BEAKER VASE, CIRCA 1756-60

The generous flared form boldly painted with a colourful floral spray, smaller sprigs interspersed with a dragonfly and a tortoiseshell butterfly, with a gilt rim, *28.5cm high*

£1,200 - 1,500

Provenance

Thomas Grant Dixon Collection, bequeathed to Ampleforth Abbey
Sotheby's, 13 April 2011, lot 204

Literature

Hillis, Maurice, *Liverpool Porcelain,* 2011, p.214
Manners, Errol, 'A group of London Porcelains in search of a home: the case for Kentish Town', *ECC Trans*, Vol.29, 2018, p.221
Hillis, Maurice, 'Some thoughts on the outside decoration of Liverpool ceramics', *ECC Trans*, Vol.31, 2020, p.137
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.354

As the paper label for the Grant Dixon Collection suggests, this vase was long-considered to be Worcester. Another vase, very likely to be the pair to the present lot, is in the Ashmolean Museum (inv. no.WA1957.24.1.389). It is illustrated by Henry Rissik Marshall in Coloured Worcester Porcelain, 1954, pl.43, no.890 and was gifted by the author to the Museum in 1957.

Richard Chaffers' factory produced steatitic porcelain not unlike Worcester and so the earlier misattribution is understandable. The Ashmolean vase is illustrated by Maurice Hillis, 2011, pp.163 and 213 and the present lot is referred to on p.214. The Ashmolean is also illustrated by Hillis, 2020, p.137, fig.22 and fig.23, showing how the shape of the footrim closely corresponds to that on a Chaffers' blue and white jug. In both publications the author refutes the theory that these vases were decorated in either London or Staffordshire. It has been suggested that the Ashmolean vase and the present lot might have not only been decorated in London but manufactured there entirely in the short-lived John Bolton factory of Kentish Town, see Manners, 2018, p.221-222.

Another pair of vases closely resembling the present lot and the Ashmolean example, although much smaller, was in the Collection of Mr and Mrs James MacHarg, sold by Sotheby's on 10 May 1966, lot 89. It seems that more research into this fascinating group may be yet forthcoming.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

137

A PAIR OF LONDON-DECORATED CHINESE JINGDEZHEN VASES AND COVERS, CIRCA 1750-55

Of hexagonal double-walled and panelled construction, the outer walls finely pierced and picked out in blue-green, reserving shaped solid panels painted with sprays of English garden flowers, the necks and covers similarly pierced and painted with smaller sprigs and insects including caterpillars and butterflies, the covers with brown line rims and flower finials, *35.5cm high* (4)

£2,000 - 4,000

Provenance

With Juno Antiques, 2021

Literature

White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.322

An identical covered vase with a yellow, rather than a blue-green ground is in the David Roche Foundation Gallery, Adelaide, South Australia (inv. no.3209). Smaller lidded vases and matching beaker vases are recorded and all will have been imported from China into London as white glazed vases, left purposely undecorated. These vases will have been sold directly to a London-based porcelain enameller who has completed the decoration in the latest Meissen or Chelsea style. It is believed that much of the fine flower painting in this style was carried out in London in the workshop of James Giles.

138

A FINE PAIR OF DERBY WHITE 'BIRDS IN BRANCHES' CANDELABRA, CIRCA 1750-55

With two birds perched on woody stumps applied with flowers, leaves and stalks, one holding a berry in its beak, a small dog on the oval base standing on its hind quarters and barking at the birds, the tole-peinte branches applied with delicately coloured leaves and supporting two candle sconces modelled as tulips and a variety of flowers and buds, *32cm high* (2)

£4,000 - 6,000

Provenance

Sotheby's, 27 May 2009, lot 29
Margaret Warburton Collection
With Stockspring Antiques, 2012

Literature

White, Peter, 'Two distinct early Derby white groups of figures and some quandaries', *ECC Trans*, Vol.25, 2014, p.174, fig.20 (one candelabrum)
White, Mary, *Living at the Whites' House*, Vol.4, 2023, pp.150-151
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.196

William Duesbury's London Account Book for 1751-53 lists '2 Groups of Bogh [sic] bird candlesticks'. Another example in the Victoria and Albert Museum with a single candle sconce is illustrated by Dennis G Rice, *Derby Porcelain*, 1983, p.94, fig.35. Both types of the earliest Derby porcelain discussed by Peter White, 2014, have been mounted together to produce these extraordinary objects, inspired by Meissen. The bird groups have the same greyish tone, bulging eyes and distinctive applied leaves as the smaller scale pair of groups illustrated by Mary White, 2020, p.195, one of which is incised 1751. The sconces appear to be of a similar date but the flowers are from the subsequent 'Dry-Edge' period. The tole peinte mounts are secured at the back of the groups through holes left for the purpose during manufacture. A similar pair of candelabra belonged to Nancy Lancaster and were on display in the Palladian Room at Haseley Court, Oxfordshire.

139

A RARE EARLY DERBY WHITE FIGURE OF HARLEQUIN, CIRCA 1750

Modelled in an animated pose leaning back on a tree stump, his right hand holding on to the broad brim of his hat, the other resting on his lap, on a mound base applied with leaves, *12cm high*

£1,500 - 2,000

Provenance

With E & H Manners, 2012

Literature

White, Peter, 'Two distinct early Derby white groups of figures and some quandaries', *ECC Trans*, Vol.25, 2014, pp.165 and 169, figs.1 and 11

White, Mary, *People at the Whites' House*, Vol.5, 2024, p.85

Traditionally attributed to Longton Hall, it is now generally accepted that this figure belongs to the same early experimental group of Derby as the figure of Kitty Clive, lot 149 in this sale, see Peter White, 2014, pp.170-1. It is just possible that the figure in its undecorated form represents Pierrot, although the coloured versions are clearly painted as Harlequin. Another white version of this figure was sold by Christie's on 21 April 1980, lot 271 (as Longton Hall). A coloured version was sold by Bonhams as part of the Dr Peter Bradshaw Collection (as Longton Hall) on 24 January 2007, lot 46. Another from the Schreiber Collection is in the Victoria and Albert Museum (inv. no.414:22-1885). The prototype may have been the Meissen figure of 'Scowling Harlequin' modelled by J J Kaendler, see Peter Bradshaw, 'Some Rare Porcelain Harlequins', *Journal of the NCS*, Vol.10, 1993, pp.1-6. Mary White suggests that the source may instead be a print of circa 1728-31 titled 'Habit d'Arlequin Moderne', engraved by François Joullain.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

140

AN EXCEPTIONAL CHELSEA WHITE FIGURE OF A MUSICIAN, CIRCA 1752-53

Modelled by Joseph Willems, the young man standing contrapposto before a tree stump, his head turned to one side, playing the hurdy-gurdy, cranking the wheel with his right hand, dressed in a hat, coat, waistcoat and breeches, the stump and irregular square base applied with leaves and flowers, *21.2cm high*

£6,000 - 8,000

Provenance

Sotheby's, 12 July 1977, lot 110
Christie's, 29 November 2011, lot 11

Literature

White, Mary, *People at the Whites' House*, Vol.5, 2024, p.197

This remarkable figure is one of the few Chelsea figures that were drawn directly from Meissen at this early date. The original is the first large series of figures from the Cris de Paris, probably modelled by Peter Reinicke between 1744 and 1747 and based on drawings by Edme Bouchardon engraved by the Comte Caylus, see Günter Reinheckel, 'Die erste Folge der Pariser Ausrufer in Meissner Porzellan', *Keramos*, 50, 1970, pp.115-121. Another white version of this figure in the Victoria and Albert Museum (inv. no.C.149-1931) is illustrated by Hilary Young, *English Porcelain 1745-95*, 1999, p.79, pl.29 and also by Errol Manners, 'A Documentary 'Girl-in-a-Swing' Seal and other considerations on the porcelain of Charles Gouyn's factory', *ECC Trans*, Vol.18, Pt.3, 2004, p.401, fig.6. A coloured version from the Fisher Collection is illustrated by F Severne Mackenna, *Chelsea Porcelain: The Red Anchor Wares*, 1951, pl.73, fig.145. For the Meissen original, see the example sold by Bonhams on 22 July 2020, lot 86.

Le Vieilleux from the Cris de Paris

141

A VERY RARE CHELSEA WHITE MODEL OF A BUTCHER BIRD, CIRCA 1749-52

The bird naturalistically modelled perched on a stump, its mouth open as if to sing, groups of leaves applied just below, *17.3cm high,* raised anchor mark

£4,000 - 6,000

Provenance

Mr and Mrs James McGregor Stewart Collection, Sotheby's, 13 November 1973, lot 86
With Winifred Williams
Christie's, 2 November 2011, lot 323

Literature

White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.189

Birds on branches are amongst the most appealing of the Chelsea factory's early output. Models such as this typically have print sources, whereas those from the earlier Triangle period may have been modelled from life, see for example lot 143 in this sale. The present lot depicts a Crested Red or Russit Butcher Bird, also known as the Indian Crested Butcher Bird, but today known as a Brown Shrike. They were sometimes known as 'Butcher Birds' owing to their feeding habits. The source print is taken from George Edwards' *A Natural History of Birds*, Vol.2, 1747, pl.54, drawn in May 1742, see Paul Crane, 'Nature, Porcelain and Enlightenment: George Edwards and the Chelsea Porcelain Birds', *ECC Trans*, Vol.28, 2017, p.45, fig.35. Edwards states how 'This bird was sent from Bengal, to Mr Dandridge in Moorfields, London. It is called in its native Country, Charah.' An enamelled version from the Lady Charlotte Schreiber Collection in the Victoria and Albert Museum (inv. no.414:216-1885), with colouring closely following the source print, is illustrated on p.46, fig.36 and also by F Severne Mackenna, *Chelsea Porcelain: The Triangle and Raised Anchor Wares*, 1948, pl.35, no.71. Mary White suggests that these models may have been intended to decorate the dessert table.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

142

A RARE CHANTILLY MODEL OF A HAWK OR FALCON, CIRCA 1740

Naturalistically modelled perched on rockwork applied with branches of flowers and foliage, *27.5cm high*

£7,000 - 9,000

Provenance

With Christophe Perlès, 2018

Literature

White, Mary, Beasts at the Whites' House, Vol.1, 2020, p.204

The Chantilly manufactory produced a variety of animals and wildlife in porcelain (decorated and left in the white), such as leopards, lions, elephants, wolves, foxes, deer and birds, although they are now rather rare. Not only was there a menagerie of exotic animals on the Chantilly estate but it was also home to a famous hunting ground frequently used by Louis-Henri de Bourbon and his guests. Other examples of Chantilly porcelain animals are illustrated in Geneviève Le Duc, *Porcelaine tendre de Chantilly au XVIIIe siècle*, 1996, pp.146-150, including a white model of seated wolf.

143

A FINE CHELSEA WHITE MODEL OF AN OWL, CIRCA 1748-50

The bird naturalistically modelled in great detail, its talons firmly gripping the irregular rocky base upon which it stands, *20.8cm high*

£20,000 - 30,000

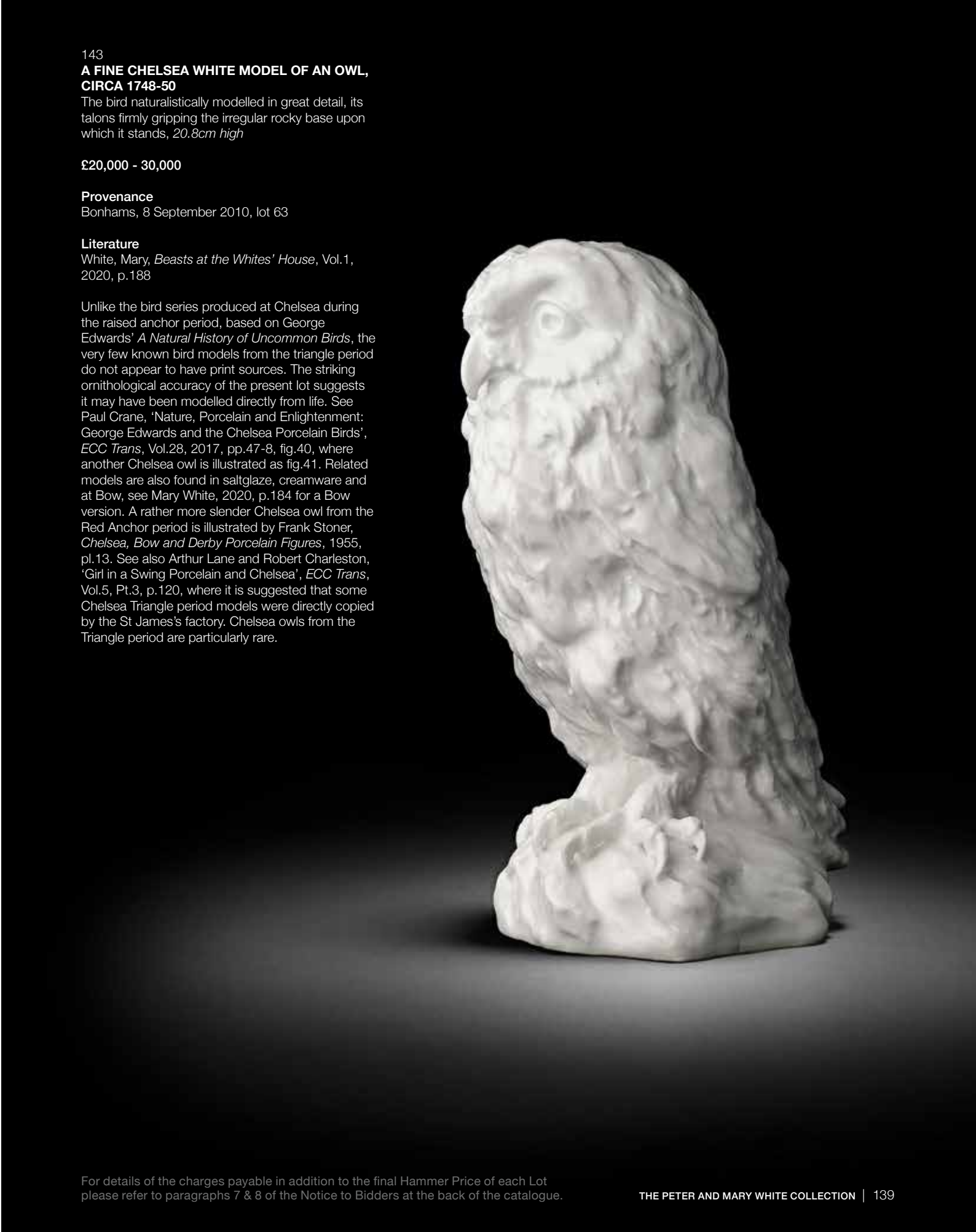
Provenance

Bonhams, 8 September 2010, lot 63

Literature

White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.188

Unlike the bird series produced at Chelsea during the raised anchor period, based on George Edwards' *A Natural History of Uncommon Birds*, the very few known bird models from the triangle period do not appear to have print sources. The striking ornithological accuracy of the present lot suggests it may have been modelled directly from life. See Paul Crane, 'Nature, Porcelain and Enlightenment: George Edwards and the Chelsea Porcelain Birds', *ECC Trans*, Vol.28, 2017, pp.47-8, fig.40, where another Chelsea owl is illustrated as fig.41. Related models are also found in saltglaze, creamware and at Bow, see Mary White, 2020, p.184 for a Bow version. A rather more slender Chelsea owl from the Red Anchor period is illustrated by Frank Stoner, *Chelsea, Bow and Derby Porcelain Figures*, 1955, pl.13. See also Arthur Lane and Robert Charleston, 'Girl in a Swing Porcelain and Chelsea', *ECC Trans*, Vol.5, Pt.3, p.120, where it is suggested that some Chelsea Triangle period models were directly copied by the St James's factory. Chelsea owls from the Triangle period are particularly rare.



144

144
A RARE CHELSEA FIGURE GROUP OF THE PEASANT'S SUPPER, CIRCA 1756-58
Modelled as a young boy and girl either side of an inverted coopered churn forming a table, using spoons to sample a bowl of food which rests upon the barrel, he seated on a large overturned basket of flowers, she standing beside a small basket of flowers, the rococo scrolled base picked out in gold, *13cm high*

£2,000 - 3,000

Provenance
With D M & P Manheim, New York
Nigel Morgan Collection, E & H Manners exhibition, 2009, no.12

Literature
Legge, Margaret, *Flowers and Fables*, 1984, p.37, no.73
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.242

Exhibited
National Gallery of Victoria, *Flowers and Fables*, 1 November 1984 to 10 February 1985

This rare group was Modelled by Joseph Willems after a Meissen original, see the Meissen example sold by Christie's on 1 December 1980, lot 171. Another Chelsea version with a red anchor mark from the Radford Collection was sold by Sotheby's on 3 November 1943, lot 103. An example surrounded by bocage, also marked with a red anchor, is illustrated by Reginald Blunt, *The Cheyne Book of Chelsea China and Pottery*, 1924, p.46 and pl.16, no.147. Figures with glazed bases but unglazed footrims from the Red Anchor period are particularly rare.

145
A FINE CHELSEA FIGURE EMBLEMATIC OF SMELL, CIRCA 1755
From a set of the Senses by Joseph Willems, modelled on a large scale as a young man seated on a rocky outcrop before a flowering tree stump, his robes painted with neat floral sprays in iron-red and with a pale yellow lining, embracing a large pierced pot pourri urn delicately painted with European flowers, a bouquet in his right hand and similar flowers and leaves applied to the branches surrounding him, a comical dog appearing from underneath his right leg, on an irregular rocky base, *28.5cm high,* red anchor mark

£1,500 - 2,500

Provenance
Crane Collection, Bonhams, 31 March 2010, lot 218

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.124

Other examples of this most impressive figure are illustrated by William King, *English Porcelain Figures of the XVIII Century*, 1925, fig.18 and by Arthur Lane, *English Porcelain Figures of the Eighteenth Century*, 1961, p.66 and pl.12. Lane describes the set as 'conspicuously fine', ranking with the most impressive of all European porcelain sculptures, and it is clear to see why he highlights Smell as one of the best of the set. All five figures of the Senses are illustrated in 'Mr Alfred Hutton's Collection', *EPC Trans*, No.1, 1929, pls.I and II. It is clear from the Chelsea sale catalogue of 1756 that these figures were sold separately, there described as 'fine' and 'large', see Elizabeth Adams, *Chelsea Porcelain*, 2001, p.126 and also p.124, fig.9.6 for a figure of Touch. For a figure of Sight, see Reginald Blunt, *The Cheyne Book of Chelsea China and Pottery*, 1924, pl.1.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

146

A RARE BOW FIGURE OF A PUGILIST, CIRCA 1755

The young boxer standing in a fighting pose, his fists raised in preparation and right leg striding out, wearing pink breeches, his white shirt, blue and yellow coat and black tricorn hat discarded by his side, on a low mound base applied sparingly with red and yellow flowers between his feet, *14.2cm high*

£1,000 - 1,500

Provenance

With Simon Spero, 2018

Literature

White, Mary, *People at the Whites' House*, Vol.5, 2024, p.268

A similar figure alongside his opponent from the Geoffrey Freeman Collection is illustrated by Anton Gabszewicz, *Bow Porcelain*, 1982, p.133, no.214. A shard of a torso from this figure was excavated on the factory site in 1969. Bow issued another version of the pair of pugilists in the 1760s on pierced scrolled bases, and these were enamelled in richer colours with gilt highlights. A pair from the Margaret Cadman Collection was sold by Christie's on 11 October 2002, lot 137.

Boxing became increasingly popular and well-organised in England from the mid-18th century. The London boxer John (Jack) Broughton was 'Champion of England' for twelve consecutive years until his defeat by John Slack in 1750, where the Duke of Cumberland famously lost an eye-watering £10,000 wager backing the older man. Interestingly, Broughton had been employed as a Thames Waterman, winning Doggett's race in 1730. Bow produced a figure of the Thames Waterman in the early 1750s to celebrate this familiar London sight. See the example from the Peter Bradshaw Collection sold by Bonhams on 24 January 2007, lot 42. After a twin career of ferrying and fighting Jack Broughton is believed to have retired to Lambeth where he became a connoisseur and dealer of curiosities and objects of vertu. See Raymond Yarbrough, *Bow Porcelain and the London Theatre*, 1996, pp.9-10. It is tempting and certainly not implausible to suppose that Bow figures of Thames Watermen and pugilists passed through his hands.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

147
TWO BOW MODELS OF SPHINXES, CIRCA 1750
By the 'Muses Modeller', both romping bare-breasted on boldly scrolled bases, adorned with applied jewels, wearing frilled bonnets and coloured caparisons edged with gold, their font legs and hind quarters picked out in gold, *22.5cm and 23cm high* (2)

£3,500 - 5,000

Provenance
Simon Spero exhibition, 2012, no.35 (right)

Literature
Yarbrough, Raymond, *Bow Porcelain and the London Theatre*, 1996, pp.49-52, fig.75
White, Mary, *People at the Whites' House*, Vol.5, 2024, p.62-63, figs.b and c

By long tradition, the face of these models have been said to be that of Peg Woffington (1718-1760), the Irish actress. The Woffington iconography is reviewed by Raymond Yarbrough, 1996, pp.49-52 and he concludes that both the models represent her. However, the faces exhibit different features and expressions. Both models are associated with the role of 'Phoebe', a pastoral opera by Maurice Green, published in 1747. The title role was played by Kitty Clive and subsequently by Woffington, great rivals at the time. Both had colourful private lives and were very much the big celebrities of their day. Whilst the face of the right-hand model relates closely to images of Woffington, the face of the left-hand model is more likely to be that of Kitty Clive, both in the role of 'Phoebe'. Another coloured pair is in the Katz Collection in the Museum of Fine Arts, Boston (inv. no.1988.590) and a white pair is illustrated by Peter Bradshaw, *Bow Porcelain Figures*, 1992, p.62, fig.6.

Portrait Of A Lady, Traditionally Identified As Mrs. Kitty Clive, Allan Ramsay (Scottish, 1713-1784)

Peg Woffington by James Ferguson (Scottish, 1710-1776)

148

A BOW WHITE FIGURE OF KITTY CLIVE, CIRCA 1750-52

In the role of 'Mrs Riot' form David Garrick's farce *Lethe*, the imposing figure modelled standing wearing a lace cap and frill around her neck, holding a small spaniel under her right arm, her left hand grasping the folds of her voluminous panniered gown, her sleeves and bodice realistically modelled with the folds of drapery hand-modelled and undercut, raised on a high square plinth base delicately moulded with scrollwork on the upper surface and applied with musical and theatrical trophies, *31.5cm high*

£4,000 - 6,000

Provenance

Bonhams, 8 September 2010, lot 75
With Simon Spero

Literature

White, Peter, 'Two distinct early Derby white groups of figures and some quandaries', *ECC Trans*, Vol.25, 2014, p.171, fig.15
White, Mary, *People at the Whites' House*, Vol.5, 2024, p.65, fig.b

Lethe, or *Aesop in the Shades*, was David Garrick's first play and premiered in April 1740. The one act play was reworked in 1749 to include the roles of 'The Fine Lady' (Mrs Riot) and 'The Fine Gentleman', the latter famously played by Henry Woodward and forming the companion figure to the present lot, see the example from the Mavis Bimson Collection sold by Bonhams on 14 December 2023, lot 293. Catherine 'Kitty' Clive (1711-1785) took the role of 'Mrs Riot' in this revised version, having first come to fame in 1728 in John Gay's *The Beggar's Opera*. The play and these celebrated figures are discussed in detail by Rosalie Wise Sharp, *Ceramics: Ethics & Scandal*, 2002, pp.122-9.

The figure of Kitty Clive is based on a mezzotint by Charles Mosley published in 1750, traditionally said to be after an original watercolour by Thomas Worlidge, and was normally modelled on low base to be paired with Henry Woodward. However, a small number were produced with higher bases such as this, see that illustrated by Raymond Yarbrough, *Bow Porcelain and the London Theatre*, 1996, p.34, fig.51, where the author speculates that the theatrical and musical trophies applied to the front were inspired by Gravelot's 1738 frontispiece to Handel's *Alexander's Feast*, reproduced as fig.52.

The figures of Kitty were probably sold individually as well as in pairs on low bases. It seems likely that the same modeller responsible for these figures also modelled some of the pug dogs made at Bow, see lot 172 in this sale. Another version on this distinctive high base is in the Fitzwilliam Museum (inv. no.EC.3-1938), incised '1750' on the inside of the base, suggesting that these models pre-date the Derby versions, see lot 149 in this sale. A fine coloured pair of Kitty Clive and Henry Woodward from the Godden Reference Collection was sold by Bonhams on 14 April 2010, lot 88.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

149

A DERBY WHITE FIGURE OF KITTY CLIVE, CIRCA 1750-52
In the role of 'Mrs Riot' from David Garrick's farce *Lethe*, modelled standing wearing a lace cap and with a ruff at her neck, her bodice and cuffs trimmed with lace ruffles, holding her wide panniered dress with her left hand, the hem incised with fringing, a small spaniel tucked under her right arm, raised on a distinctive star-shaped base, *23cm high*

£3,000 - 4,000

Provenance
Bonhams, 10 September 2008, lot 210
With Simon Spero, 2008

Literature
White, Peter, 'Two distinct early Derby white groups of figures and some quandaries', *ECC Trans*, Vol.25, 2014, pp.165-6 and 169, figs.1, 5 and 10
White, Mary, *People at the Whites' House*, Vol.5, 2024, p.65, fig.a

Whilst the ultimate source of this celebrated figure is a mezzotint by Charles Mosley, published in 1750 after a watercolour by Thomas Worlidge, the Derby version appears to have copied the contemporary Bow model, see lot 148 in this sale. Whilst a Derby attribution for this figure has been questioned, chemical analysis of this figure undertaken in 2011 has confirmed that the composition is indeed consistent with Derby, see Peter White, 2014, pp.168-73, where the distinctions between this figure and 'Dry-Edge' models is also discussed.

A Derby version is illustrated alongside the Bow version by Rosalie Wise Sharp, *Ceramics: Ethics & Scandal*, 2002, p.127, and *China to Light Up a House*, Vol.1, 2015, p.30, nos.124 and 126, where the author speculates that the Derby version may have been cast directly from the Bow version, as it is slightly smaller. Another is illustrated by Peter Bradshaw, *Derby Porcelain Figures*, 1990, p.20, no.A9 and also by Bernard Watney, 'A Hare, A Ram, Two Putti and Associated Figures', *EEC Trans*, Vol.8, Pt.2, 1972, pl.183c. See also the very rare pair of Kitty Clive and Henry Woodward illustrated by Dennis G Rice, *Derby Porcelain*, 1983, p.87, fig.21.

150
AN IMPORTANT WORCESTER TEABOWL FROM THE THEATRICAL SERVICE, CIRCA 1775
Of plain form with a gilt dentil rim, painted in colours with a portrait of Mrs Barry in the role of 'Donna Violante', seated and wearing a blue dress, a muff held on her lap, the plume in her hair picked out in gold, the reverse gilded with a floret, *7.5cm diam*

£1,400 - 1,800

Provenance
Phillips, 3-4 June 1998, lot 554
With Simon Spero, 2014

This service is discussed at length in an important paper by Babette Craven and Ian Lowe, 'The Worcester Theatrical Tea Service', *ECC Trans*, Vol.10, Pt.5, 1978, pp.272-82. Nine pieces were recorded at the time of writing, including the teapot and cover from the Marshall Collection at the Ashmolean Museum and the tea canister and cover from the Rous Lench Collection, sold by Sotheby's on 1 July 1986, lot 271. A coffee cup with a portrait of Mrs Yates from the Crane Collection was sold by Bonhams on 31 March 2010, lot 301. The present lot, sold by Phillips in 1998, was not recorded by Craven and Lowe in 1978.

The source for the images on the service is *Dramatic Characters, of Different Portraits of the English Stage*, published by Robert Sayer in 1770. Print no.3 depicts Mrs Barry in the role of 'Donna Violante' in the play *The Wonder: A Woman Keeps a Secret!!!* by Susanna Centlivre, perhaps the most successful female playwright of the 18th century. First performed in 1714, the play remained popular throughout the 18th century, being a farce full of disguises, misunderstandings and wit. The print depicts Barry with David Garrick in the role of 'Don Felix', her lover, and is taken from an original painting then in the possession of the Duchess of Northumberland. The original watercolour by Monsieur De Fesch remains at Alnwick Castle. A companion teabowl showing Garrick as 'Do Violante', taken from the same print, is illustrated by Craven and Lowe, 1978, pl.128A.

Mrs Barry and Mr Garrick, print number 3 in *The Dramatic Characters, of Different Portraits* of the English Stage, 1770

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

151

FIFTEEN LIVERPOOL DELFTWARE THEATRICAL TILES, CIRCA 1777-80

Finely printed in black by Guy Green with various actors, ribbon cartouches titled with the names of each thespian and their particular role, the diaper borders hung with theatre masks, trophies and musical instruments, mounted in a wooden frame, *each tile approx 12.5cm x 12.5cm, the frame 69.5cm x 43cm*

£2,000 - 3,000

Provenance

Norman Stretton Collection
Christie's, 2 December 2009, lot 83

Literature

Sharp, Rosalie Wise, *Ceramics: Ethics & Scandal*, 2002, pp.130-136
White, Mary, *People at the Whites' House*, Vol.5, 2024, p.60-61

See Anthony Ray, 'Liverpool Printed Tiles', *ECC Trans*, Vol.9, Pt.1, 1973, pp.64-66 where thirty-six theatrical tiles are listed together with source prints. Most are taken from illustrations in Bell's *Shakespeare* and *British Theatre* and Lowndes' *New English Theatre*. A group of tiles from the same series was sold by Bonhams as part of the Graham Slater Collection on 15 April 2025, lot 154

The inscriptions are as follows:

Mr Bensley in the Character of Mahomet
Mr Foote in the Character of Fondlewife
Mr Shuter in the Character of Lovegold
Mr Moody in the Character of Teague
Mr King in the Character of Lissardo
Mr Wroughton in the Character of Barnwell
Mrs Wrighton in the Character of Peggy
Mr Lewis in the Character of Hippolitus
Miss Younge in the Character of Zara
Mr Woodward in the Character of Petruchio
Mr Garrick as Don John in the Chances
Mr Woodward in the Character of Razor
Mrs Bulkley in the Character of Angelina
Mrs Mattocks as Prins Catherine
Mr Lee Lewis in the Character of Harlequin

152

A CAPODIMONTE JUG OR COFFEE POT, CIRCA 1750

Finely painted with a large floral spray flanked by two life-like insects, a fly under the scrollwork handle shaded in puce and yellow, *22.8cm high,* fleur-de-lys in underglaze-blue, old paper collectors' labels

£1,500 - 2,000

Provenance

With Robert McPherson Antiques, 2011

The insects are after prints from Joris Hoefnagel's '*Insects Diversae Insectarum Volatilium*' published in 1630 and were probably all taken from the same plate. Angela Caròla-Perrotti suggests that the source prints, rather than arriving at the factory as named concise albums, may have arrived in sets more similar to *The Ladies' Amusement*, which included various prints after - amongst many others - Pillement, Watteau and Piazetta (Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinandea 1743-1806*, 1986, pp.140-141).

The jug or coffee pot is decorated *à fiori tedeschi* or with flowers and insects of German type. A similar example is in the Museo Civico Gaetano Filangieri, Naples, and another pot of similar shape was in the Procida Mirabelli di Lauro Collection, sold in these rooms, 6 July 2010, lot 58 (Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinandea 1743-1806*, 1986, nos.29 and 30). The pot from the Museo Filangieri is also illustrated in '*Ritorno al Barocco*, Vol.II, 2009, p.180, no.4.71b, where it is noted that in fact the decoration also closely resembles flowers on Vincennes porcelain, a notion that is strengthened by the similarities in paste between the Capodimonte and Vincennes factory, both using soft-paste rather than the German hard-paste porcelain.

All of the above-mentioned pots and many of the coffee pots and indeed smaller pots of the same shape are missing their covers. Caròla-Perrotti, 1986, notes that the large absence of covers might be due to an imprecision of the factory. There are many more coffee pots and sugar bowls listed in the inventory than covers.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

(detail)

153

A CAPODIMONTE ECUELLE, COVER AND STAND, CIRCA 1755-59

Finely painted in polychrome enamels heightened in gilding with elaborate Chinoiserie scenes with figures engaged in various pursuits amidst architectural features and flowering shrubs and foliage, surrounded by scattered flower sprays, gilt line borders to the rims, *the stand 22cm diam, the ecuelle and cover 12.2cm high,* fleur-de-lys marks in underglaze-blue (3)

£8,000 - 12,000

Provenance

Anon. sale, Sotheby Parke Bernet & Co., London, 13 July 1976, lot 95
The Art of the Italian Potter, Maiolica and Porcelain from a Private Collection, Christie's London, 24 May 2011, lot 61
With E & H Manners, 2011

Literature

Caròla-Perrotti, Angela, *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinandea 1743-1806*, 1986, p.74, fig.22a
White, Mary, *Eating at the Whites' House*, Vol.3, 2022 p.481

The decoration, featuring Chinoiserie scenes rendered in a distinctly European manner, is an unusual choice for Capodimonte. However, the treatment of the floral and foliate elements aligns more closely with the manufactory's characteristic style. Angela Caròla-Perrotti observes that such motifs were likely derived from prints and drawings — possibly originating in Venice or France — that were incorporated into the manufactory's design albums (cf. figs. 21b and 22b). Comparable vignettes and depictions of insects appear in etchings based on the drawings of Jean Pillement. For a related example, see A. Caròla-Perrotti, 1986, p. 73, fig. 21a, illustrating a pair of saucers adorned with similar Chinoiserie scenes.

154

155

154
A COZZI SMALL COFFEE POT AND COVER, CIRCA 1770
Decorated with sprays of polychrome flowers, the handle decorated with iron-red scrollwork and the spout with a spray of tulips, the rims gilt, *18.3cm high,* anchor mark in iron-red (2)

£1,500 - 2,000

Provenance
With W W Warner Antiques, 2010

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.446

155
A MEISSEN HAUSMALER COFFEE POT AND COVER, THE PORCELAIN CIRCA 1725, THE DECORATION THIRD QUARTER 18TH CENTURY
Painted in the workshop of F.F. Meyer of Pressnitz with elaborate figural landscape scenes above the moulded acanthus border, the cover with flowers and gilding, *21cm high,* crossed swords mark in underglaze-blue (2)

£1,500 - 2,000

Provenance
Anon. sale, Christies London, 14 March 2006, lot 832
With Peter Kemp, 2007

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

156

157

156
A VINCENNES POMADE POT AND COVER (*POT À POMMADE*), CIRCA 1746-49
Painted in Meissen style with a continuous European landscape scene, the cover with two landscape vignettes within two concentric iron-red lines around the rim and applied with a flower knop finial, *6.3cm high* (2)

£3,000 - 5,000

Provenance
The Evill/Frost Collection Part III, sold Sotheby's London, 16 June 2011, lot 203
With E & H Manners, 2022

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.41

A similar pair of pomade pots are in the collection of the Philadelphia Museum of Art, illustrated in Donna Corbin, 'The Vincennes Porcelain of Mrs Morris Hawkes', *The French Porcelain Society Journal*, Vol.III, 2007, p.276, fig.3.

157
A MEISSEN TEABOWL AND SAUCER, CIRCA 1723
The saucer painted with a military scene of figures on horseback within a gilt scrollwork quatrelobe cartouche edged with iron-red and brown scrollwork, the teabowl with a similar cartouche depicting a figure beside a pack horse, a bird and scattered insects to the reverse, the interior with an iron-red scene within two concentric circles, gilt scrollwork borders to the gilt-edged rims, *the saucer 13.2cm diam,* traces of lustre marks (2)

£2,500 - 3,500

Provenance
European Private Collection, sold in these Rooms, 7 July 2022, lot 24

Exhibited
Burlington Fine Arts Club, London, June 1873

The scene on the saucer is based on an engraving by Georg Conrad Bodenehr after Georg Philipp Rugendas the Elder, published by C. Bodinek, *Raffinesse im Akkord*, 2018, Vol.II, no.260.

158

158
A PAIR OF ARITA ORMOLU-MOUNTED OCTAGONAL DISHES, EDO PERIOD (1615-1886), CIRCA 1690-1720
Of deep moulded and six-sided form, painted on the interior with flower sprays, chrysanthemums and butterflies in the Kakiemon palette, brown line rim, standing on associated circular ormolu mounts with scroll feet, *13cm diam* (4)

£1,000 - 1,500

159
A MEISSEN FLOWER-ENCRUSTED TWO-HANDLED CUP AND SAUCER, CIRCA 1735, WITH LATER GILT-METAL MOUNTS
The cup applied with entwined branch handles with a ribbon at the base and elaborate floral swags between the top termonals, the cover applied with flowering branches entwined in the centre to form the handle, the interiors with a burnished gilt ground, reserved on the inside of the cover with a puce landscape scene within a formal border, with later gilt-metal mounts, the foot with pierced scrollwork and leafy branches, the rim with a pierced foliate gallery, *17cm high overall,* crossed swords mark in underglaze-blue (2)

£5,000 - 7,000

Provenance
With W W Warner Antiques, 2010

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.132

158 (interior detail)

This rare and precious type of decoration has been associated with gifts of Meissen porcelain to Queen Sophie Dorothea of Prussia or Princess Wilhelmine of Prussia in 1735, and Maria Josepha, Electress of Saxony and Queen of Poland in 1738. J.J. Kaendler's work reports for November 1735 refer to bouillon cups with covers and stands applied with swags of roses tied with ribbons (quoted by S. Wittwer, 'Liasons Fragile: Exchanges of Gifts between Saxony and Prussia in the Early Eighteenth Century', in M. Cassidy-Geiger (ed.), *Fragile Diplomacy*, 2007, p.101). The work records in May, June of 1738 and September of 1739 specify that the 'flower service for Her Royal Majesty' (Maria Josepha) has applied decoration of other flowers as well as roses. This corresponds more closely with the decoration on the present lot, as well as related pieces recorded in the literature (see below). It is unclear, however, whether all the surviving pieces belong to a single service made for Maria Josepha, or whether further services or pieces in this style were produced.

A service of this type was sold from a New York private collection by Parke-Bernet Gallery New York, 15 January 1955, lot 465 (comprising: a teapot and cover, a hot water jug and cover, a sugar bowl and cover, eight two-handled cups, covers and saucers and three shaped dishes; parts of which were subsequently in the collection of Siegfried and Lola Kramarsky - see below). A similarly decorated circular écuelle and cover, together with a teapot, a coffee pot, a milk jug, two covered two-handled cups with stands and a circular tureen, cover and stand, are in the collection of the Kunstgewerbemuseum, Berlin (illustrated by M. Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain*, 2008, fig. 256.1; and by U. Pietsch / C. Banz, *Triumph der blauen Schwerter*, 2010, no. 168). Other parts of the same or closely similar service were sold by the executors of the late Prince S.A. Radziwill at Christie's London, 4 July 1977, lot 170; and from the Kramarsky Collection, Christie's New York, 30 October 1993, lot 31 (of which a small two-handled bowl and cover is now in the Arnhold Collection, New York (Cassidy-Geiger, 2008, no.256). A pair of ecuelles, covers and stands is in the Louvre Museum, Paris (since 1884, inv. nos. TH582 and TH583). A coffee pot and cover, of which the spout, handle and applied flowers are covered in oxidised silver, is in the Grassi Museum, Leipzig (Dieter Gielke, *Meissener Porzellan des 18. und 19. Jahrhunderts*, 2003, no. 274. A small two-handled bowl and cover is in the Museo Giuseppe Gianetti, Saronno (L. Brambilla Bruni, *Porcellane di Meissen*, 1994, no. 109). A covered two-handled cup and stand with similar applied decoration but without the purple landscape scenes is in the Hans Syz Collection (Hans Syz et al., *Catalogue of the Hans Syz Collection*, 1979, no. 172).

159

161

160

160
AN ARITA VASE, EDO PERIOD (1615-1868), CIRCA 1660
Decorated in Kakiemon style in underglaze-blue and iron-red, green and black enamels heightened in gilding, moulded as bamboo with birds perched on branches amidst plum blossoms, *15.5cm high*

£1,000 - 1,500

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.386

In Japanese art and culture, the 'Three Friends of Winter' (*shōchikubai*) refers to the pine, bamboo, and plum. These plants are a popular art motif because they symbolize steadfastness, perseverance, and resilience, as they all flourish even in the harsh conditions of winter.

161
A RARE ARITA INCENSE BURNER MODELLED AS A BIRD CAGE, EDO PERIOD (1615-1886), CIRCA 1700
The form with rounded shoulders, painted with arched panels of landscapes, Ho ho birds above, all in underglaze-blue and iron-red enamel, five pierced holes to top and ring suspension loop in centre, on four stud feet, the front with a large heart-shaped aperture, all highlighted in gilding, *15cm high*

£500 - 600

Provenance
With Christophe Perlès, 2017

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.146

This kind of trompe l'oeil incense burner can be found in various shapes. Cricket box-shaped incense burners seem to appear slightly more often; there are examples in the Ashmolean Museum in Oxford (inv. EA1978.535) and Rijksmuseum in Amsterdam (inv. AK-NM6355), and a pair was sold at Sotheby's in London, 29 September 2022, lot 27.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

162

163

162
AN ARITA MINIATURE TEAPOT AND COVER, CIRCA 1700
The lobed body applied with a loop handle, painted in underglaze-blue and iron-red and green enamels heightened in gilding with flowering foliage, the domed cover with moulded flower finial, *7.8cm high* (2)

£500 - 600

Provenance
With Robert McPherson Antiques, 2007

163
AN ARITA SMALL OCTAGONAL BOWL, CIRCA 1690
Painted in underglaze-blue with iron-red and green enamel heightened in gilding with flowering branches and foliage issuing from rockwork, the rim with a formal scrolling foliate border, the rim edged in brown, the underside with flowering branches, *12.8cm diam*

£400 - 500

Provenance
With Robert McPherson Antiques, 2014

164

165

164
AN ARITA BALUSTER JAR AND COVER, EDO PERIOD (1615-1886), CIRCA 1690
Decorated in Imari style, with narrow neck and moulded base, painted in underglaze-blue and iron-red enamel with panels of flowers and insects, the domed cover with broad rim and Dog of Fo finial, *22.5cm high* (2)

£800 - 1,200

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.332

165
AN IMARI BOWL AND COVER, EDO PERIOD (1615-1886), CIRCA 1700
The deep cup-shaped bowl on tall foot, the domed cover with narrow raised band, painted with two halfs of a *kiku* in iron-red green enamels and underglaze-blue flower motifs, picked out in gilding, *15cm high* (2)

£1,000 - 1,500

Provenance
With Christophe Perlès, 2018

Literature
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.65

Another example of this pattern on two similar if squatter bowls can be found on the Weld family Surtout de Table in the *Hofsilberkammer* (Royal silver collections) in Vienna, published by J. Ayres, O. Impey and J.V.G. Mallet, *Porcelain for Palaces*, 1990, p.229, no.246. The pattern occurs often on Japanese porcelain, see another covered bowl, again of the same shape as the silver-mounted surtout mentioned above, in C.J.A. Jörg, *Fine and Curious, Japanese Export Porcelain in Dutch Private Collections*, 2003, p.111, no.115. Jörg suggests the chrysanthemum or *kiku*-flower motif likely derives from embroidered textiles. The pattern was also copied in Chinese ceramics.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

166
AN ARITA TEA OR COFFEE URN AND COVER, EDO PERIOD (1615-1868), CIRCA 1730-50
Moulded and painted in Imari palette with cranes, birds, foliage and clouds, the neck with moulded gadrooned border under an iron-red band with brown scrollwork, on three figural or *bijin* feet, applied with a metal spigot and tap, the cover with underglaze-blue bands and an iron-red border with brown scrollwork, applied with a moulded finial, *39cm high* (2)

£2,000 - 3,000

Provenance
With Robert McPherson Antiques, 2014

Literature
Krahl, R., *China Without Dragons: Rare Pieces from Oriental Ceramic Society Members*, 2016, pp.322-23
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, pp.240-241, fig.b

Exhibited
Oriental Ceramic Society, *China Without Dragons: Rare Pieces from Oriental Ceramic Society Members*, 2016, no.192

Other examples of this shape can be found in museums around the world, including the British Museum (inv. no.Franks.493.A) and Museum Het Princessehof in Leeuwarden, and the Groninger Museum, as illustrated by C.J.A. Jörg, *Fine and Curious, Japanese Export Porcelain in Dutch Collections*, 2003, p.207, no.266.

168

167

167
AN ARITA SAKE (*TOGURI*) BOTTLE, EDO PERIOD (1615-1886), CIRCA 1690
Of cylindrical form with short waisted neck and everted rim, painted in underglaze-blue and flowering prunus and flowerheads in the Kakiemon palette, the 'Three Friends of Winter', picked out in red and green, a gilt edge to rim of neck, the central decoration picked out in gilt lines, the shoulder with *karakusa* scrollwork *19cm high*

£1,500 - 2,000

Provenance
With Christophe Perlès, 2018
Strachan Collection (paper label to the base)

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.71

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

169

168
AN ARITA LARGE DISH, CIRCA 1690
Decorated with a large phoenix or Hō-ō bird flying above a rockwork landscape with another perching phoenix, the rim with sprays of pomegranate and phoenix, *54cm diam*

£4,000 - 6,000

Provenance
With Robert McPherson Antiques, 2004
Dr Oliver Impey Collection

Literature
Ayers, J., Impey, O. R. and Mallet, J. V. G., *Porcelain for Palaces*, 1990, p.101, no.45
White, Mary, 'A Chelsea blue and white plate and its origins', *ECC Trans*, Vol.24, 2013, p.56, fig.4
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.169

Exhibited
Oriental Ceramic Society Centenary Exhibition, 2021, no.117

Hō-ō (Japanese: 鳳ほう凰おう), sometimes known in English as the ho-ho bird, is the Japanese pronunciation of the more common Chinese name, Fenghuang, a bird from East Asian mythology with similarities to the phoenix.

169
AN ARITA MODEL OF A COCKEREL, EDO PERIOD (1615-1886), CIRCA 1680
Painted in the Imari palette, crowing and standing on a mound, his iron-red and back tail feathers curved around his body which is picked out with additional green enamel, standing on an oval base and with a gilt beak, pierced at the top of his back and through the beak, *20cm high*

£1,500 - 2,000

Provenance
With Christophe Perlès, 2020

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.24

This model is related to very large Arita models of cockerels, one of which is famously in the collection of Burghley House, Stamford, Lincolnshire (inv.no.CER0324).

170

A PAIR OF LARGE BOW WHITE MODELS OF A LION AND LIONESS, CIRCA 1750-52

Modelled recumbent on irregular rocky bases, their heads turned to the side, he with a rather anxious expression, his tail curled over his hind quarters and her tail under her leg, *29cm wide* (2)

£5,000 - 7,000

Provenance
With Simon Spero, 2017

Literature
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.93

Lions were modelled in various sizes at Bow and the production of such large and heavy models within the first few years of the factory must have been a challenge. Mary White refers to the large stone lions in the grounds of Chiswick House, to which these models may be related. Another similar pair is illustrated by Elizabeth Adams and David Redstone, *Bow Porcelain*, 1981, p.195, fig.122. Errol Manners and Anton Gabszewicz discuss three different Bow lions and a lioness in the Nigel Morgan Collection, see the E & H Manners exhibition, 2009, nos.33-35. A lion from the Dudley Delevigne Collection was sold by Bonhams on 17 June 1988, lot 17, and subsequently as part of the John Hewett Collection, see Albert Amor exhibition, 1997, no.6. Another lion from the Mavis Bimson Collection was sold by Bonhams on 14 December 2023, lot 299.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

171

172

171
A FINE BOW WHITE MODEL OF A PUG DOG, CIRCA 1752
The docile animal modelled recumbent on a rectangular cushion, looking over its left shoulder towards its hind quarters and wearing an incised collar, the elaborate cushion with an extravagant tassel at each corner and an incised pattern around the edges, *13.2cm wide*

£2,000 - 3,000

Provenance
Bonhams, 13 December 2006, lot 161
With Stockspring Antiques, 2008

Literature
White, Peter, 'Two distinct early Derby white groups of figures and some quandaries', *ECC Trans*, Vol.25, 2014, p.167, fig.7
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.37

Bow made several models of pug dogs, this being one of the earlier models inspired by Meissen. The accomplished modelling resembles that on the celebrated Bow models of Kitty Clive and Henry Woodward, suggesting that the same modeller may be responsible for these dogs, see lot 148 in this sale. A similar pair of pug dogs on cushions is illustrated by Elizabeth Adams and David Redstone, *Bow Porcelain*, 1981, p.201, pl.130. The right-hand example looks towards the tail, as in this lot, while the left-hand model looks towards the viewer. Another similar example was sold by Bonhams on 17 May 2017, lot 267. Two similar models lacking their tassels from the Geoffrey Freeman Collection, one white and one coloured, are illustrated by Anton Gabszewicz, *Bow Porcelain*, 1982, p.148, figs.246 and 247. For a different model of a pug by Lowestoft, see lot 171 in this sale.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

173

172
A LOWESTOFT WHITE MODEL OF A PUG DOG, CIRCA 1760
The animal modelled seated on a rectangular base with its head turned to the right, its collar secured with a rosette, *8.3cm high*

£1,500 - 2,000

Provenance
With Jupiter Antiques, 2009

Literature
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.43

This rare model is only rarely found in white, most being decorated with patches of manganese or enamelled in a more naturalistic style, see that illustrated by Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum*, Vol.2, 1985, pl.19a, figs.103 and 104 and the example from the Gordon and Lorna Turner Collection sold by Bonhams on 1 December 2021, lot 423. Initially attributed to Longton Hall, corresponding fragments recovered from the Lowestoft factory site in 1967 suggested a Lowestoft attribution and the highly phosphatic body disproves a Staffordshire origin. For further discussion see John Howell, 'Lowestoft Manganese-Decorated Animals', *ECC Trans*, Vol.13, Pt.3, 1989, pp.183-4 and pls.167-9. A similar example was sold by Bonhams on 23 June 2021, lot 198 together with the companion model, seated with head turned to the left, lot 199. For a different model of a pug dog by Bow, see lot 172 in this sale.

173
A CHELSEA PIGEON TUREEN AND COVER, CIRCA 1755
The bird modelled nestled in a woven nest, applied around the edge with sieved clay and feathers picked out in green, yellow, brown and purple, its plumage also carefully picked out in tones of brown and purple, *17.5cm long* (2)

£1,200 - 1,800

Provenance
With Klaber & Klaber
With Stockspring Antiques, 2011

Literature
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.192

The Chelsea factory excelled in the production of pieces such as this resembling animals and vegetables, and similar bird tureens were produced in a variety of forms, including partridges, ducks and swans, often ambitiously life-sized. See Mary White, 2020, p.191 for two partridge tureens. Such pieces would have formed part of a fashionable *trompe l'oeil* table display. A very similar pigeon tureen in the Higgins Bedford (inv. no.C.300) is illustrated by F Severne Mackenna, *Chelsea Porcelain: The Red Anchor Wares*, 1951, pl.37, no.76.

174

A FINE AND EARLY CHELSEA WHITE 'TEAPLANT' COFFEE POT AND COVER, CIRCA 1745-49

Of lobed baluster shape, the distinctive 'knuckled' handle with a scrolled acanthus thumbrest hung with three husks, the body and high domed cover applied with crisply moulded spiral arrangements of flowering tea plant branches, surmounted by a fluted bun finial, *22.8cm high,* incised triangle mark (2)

£12,000 - 15,000

Provenance

Godden Reference Collection, Bonhams, 14 April 2010, lot 72
With Simon Spero, 2010

Literature

White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.298

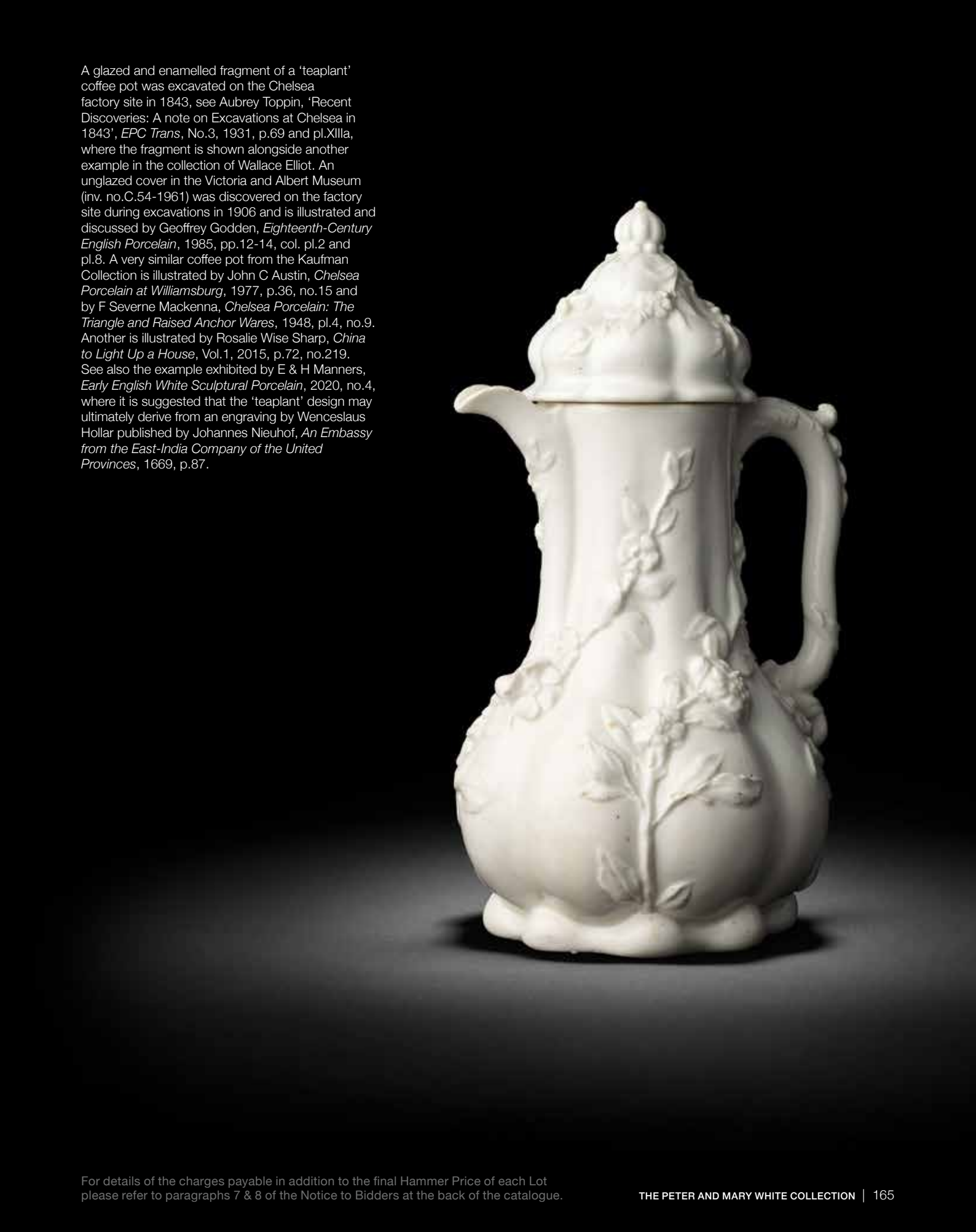
Exhibited

Stoke-on-Trent Museum, 1989

Coffee pots are rare forms in Chelsea and only 'teaplant' and 'acanthus' moulded examples survive. The influence of Sprimont's repoussé silver on the design is particularly striking and is discussed in detail by Sally Kevill-Davies, 'Some new connections between Nicholas Sprimont's silver and early Chelsea porcelain', *ECC Trans*, Vol.31, 2020, where another example in the Victoria and Albert Museum (inv. no.C.221&A-1940) is illustrated on p.122, fig.33. The shape of the pot derives from a silver example of circa 1744-45 from the Oranienbaum service, now in the Kremlin Armoury Museum in Moscow (inv. no.MZ-725), illustrated on p.120, fig.28, while the spiralling 'teaplant' decoration is inspired by two tea canisters and a sugar vase of similar date, now in the Museum of Fine Arts in Boston (inv. nos.1988.1075 to 1077), illustrated on p.121, fig.32. Kevill-Davies suggests that the 'knuckled' handle may ultimately have its origins in mid-17th century silver by Adam van Vianen. The 'teaplant' design is also found on Chelsea beakers, sugar basins and covers, cream jugs, and a saucer, although no teapot has yet been recorded.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

A glazed and enamelled fragment of a 'teaplant' coffee pot was excavated on the Chelsea factory site in 1843, see Aubrey Toppin, 'Recent Discoveries: A note on Excavations at Chelsea in 1843', *EPC Trans*, No.3, 1931, p.69 and pl.XIIIa, where the fragment is shown alongside another example in the collection of Wallace Elliot. An unglazed cover in the Victoria and Albert Museum (inv. no.C.54-1961) was discovered on the factory site during excavations in 1906 and is illustrated and discussed by Geoffrey Godden, *Eighteenth-Century English Porcelain*, 1985, pp.12-14, col. pl.2 and pl.8. A very similar coffee pot from the Kaufman Collection is illustrated by John C Austin, *Chelsea Porcelain at Williamsburg*, 1977, p.36, no.15 and by F Severne Mackenna, *Chelsea Porcelain: The Triangle and Raised Anchor Wares*, 1948, pl.4, no.9. Another is illustrated by Rosalie Wise Sharp, *China to Light Up a House*, Vol.1, 2015, p.72, no.219. See also the example exhibited by E & H Manners, *Early English White Sculptural Porcelain*, 2020, no.4, where it is suggested that the 'teaplant' design may ultimately derive from an engraving by Wenceslaus Hollar published by Johannes Nieuhof, *An Embassy from the East-India Company of the United Provinces*, 1669, p.87.



175

AN EXCEPTIONAL CHELSEA WHITE VASE, CIRCA 1750-52
Of hexagonal form, the flattened 'dragon' handles applied below a flared rim, moulded in high relief with prunus sprigs radiating over every facet of the vase, left in the white, *23cm high*

£7,000 - 10,000

Provenance
Mr and Mrs James McGregor Stewart Collection, Sotheby's, 13 November 1973, lot 95
Suzanne Nagler Collection
John Hewett Collection
Anton Gabszewicz Collection

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.220, fig.c
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.348

Only a handful of these imposing vases are recorded. In terms of scale they are one of the largest ornamental wares produced at Chelsea in the raised anchor period. The form with its dragon handles is ultimately derived from Chinese archaic bronze altar vases, probably via a Dehua example produced for export.

An identical vase in the British Museum (inv. no.1887,0307,II.9) was donated by Sir Augustus Wollaston Franks. An interesting comparison might be drawn between the Worcester vase also held in the British Museum (inv. no.1938,0314.72.CR), produced circa 1753, which is of a similar shape but is without prunus moulding and instead painted in polychrome enamels. Worcester's slightly later iteration plays to that factory's strength, which was their attractive coloured enamelling. Chelsea showed off their sumptuous glaze and high relief moulding by leaving many of the raised anchor pieces in the white, including the present lot and in doing so recall more closely the probable blanc-de-chine inspiration. A remarkable pair of undecorated vases at Colonial Williamsburg is illustrated by John C Austin, *Chelsea Porcelain at Williamsburg*, 1977, p.50, no.31. It would appear that the only known coloured example is illustrated in the ECC *English Pottery and Porcelain Commemorative Exhibition Catalogue*, 1948, pl.48, no.213.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

176
A SUPERB WORCESTER COFFEE POT AND COVER, CIRCA 1753
Of plain baluster form, with an S-shaped handle, the low domed cover with a mushroom finial, enamelled in the famille verte palette with tall millet plants, a tiny colourful bird perched on a high stalk, the reverse with angular flowering prunus, scattered insects including two ladybirds, the spout and cover with trailing sprigs, blue feathered comma motifs flanking the upper handle terminal, *18cm high,* an incised line in the footrim (2)

£5,000 - 7,000

Provenance
Sotheby's, 20 October 1978, lot 46
John Raison Collection, Christie's, 2 November 1998, lot 99
Miles Collection, Simon Spero exhibition, 2015, no.28

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.344, fig.a

Compared with teapots, coffee pots were extremely rare in the output of English porcelain factories of the early 1750s. Silver may have continued a little longer as the preferred material and indeed the elegant shape of the present lot owes inspiration to a silver predecessor. While the palette here is Chinese, the decoration is derived from a Japanese aesthetic, the millet plants featuring in Quail pattern pieces directly from Japan or through the lens of versions made in Continental Europe. The present lot was one of two early Worcester coffee pots in the Collection of John Raison. His other example was also decorated in oriental style, with a Chinese pattern of the Yongzheng period. It was subsequently sold as part of the R David Butti Collection at Bonhams on 10 May 2006, lot 26. Both coffee pots are of attractive small size and are marked with a single incised line cut into the footrim.

177

178

177
A RARE WORCESTER TWELVE-SIDED TEABOWL AND SAUCER, CIRCA 1752
Moulded with deep concave flutes, painted in colourful enamels with a heron-like 'Strutting Bird' amongst prunus and other striking flowering plants, a border of half-flowerhead panels and green diaper below the rims, further oriental flowers within the interior of the teabowl, *saucer 12cm wide, teabowl 4.5cm high* (2)

£3,000 - 4,000

Provenance
Commander and Mrs Paul Howell Collection (teabowl)
Bunny and Paul Davies Collection, Simon Spero exhibition, 2013, no.15 (saucer)
Miles Collection, Simon Spero exhibition, 2015, no.22 (teabowl)

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.345, figs.a and b

An identical teabowl and saucer is illustrated alongside matching biscuit shards excavated at the Worcester factory site by David Barker and Sam Cole, *Digging for Early Porcelain*, 1998, p.75, fig.19. See lot 185 in this sale for a teabowl of this form decorated in underglaze blue.

This attractive and innovative form and must have stood out in the early output of the factory, as no similar shape was produced by Chelsea or Bow. Simon Spero suggests that the likely origin of the shape was Chinese and points to a Kangxi period teabowl and saucer from Jingdezhen in the Bristol Museum and Art Gallery, see *Lund's Bristol and Early Worcester Porcelain 1750-58: The A J Smith Collection*, 2006, p.151.

Although no corresponding fluted cream jug or teapot exists, the enamelled decoration so pleasingly executed on this form becomes an idiosyncratic feature in the small and attractive shapes produced by Worcester in the period 1752-55. Another teabowl and saucer of this form and pattern was sold by Bonhams on 10 December 2008, lot 98.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

179

178
A RARE AND EARLY WORCESTER MUG OR TANKARD, CIRCA 1752-53
Of elegant baluster shape with a neatly turned foot, the S-shape handle with thumbrest, enamelled in bright famille rose style with two birds, one perched upon an elaborate towering rockwork, issuing oriental flowers, a flowerhead and diaper panelled border below the rim, *11.5cm high*

£1,500 - 2,500

Provenance
Simon Spero exhibition, 2010, no.17

Literature
Jones, Ray, *The Origins of Worcester Porcelain,* 2018, p.519
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.129, fig.b

An almost identical mug was included in Albert Amor's exhibition, *Worcester Porcelain: The First Decade*, 1981, no.21, where the black and white photography necessitates a catalogue note about the 'markedly cream' colour of the porcelain. Mary White illustrates the present lot in *Drinking at the Whites' House*, in helpful technicolour, beside another to demonstrate the contrast between Worcester's varying porcelain bodies in the short but formative period of 1752-53. The second mug is a whitish grey compared to the creamy and warm paste of the present lot and it is interesting to see side-by-side these differing products from the experimental first years of the factory.

The decoration is a pattern adapted from Chinese famille rose but the palette most likely takes its influence from Staffordshire saltglaze, brought to life on this new, silky porcelain canvas. A version of the design in a slightly duller palette can be seen on the saucer dish and coffee pot from the Zorensky Collection illustrated by John Sandon and Simon Spero, *Worcester Porcelain*, 1996, nos.4 and 5.

179
AN EXCEPTIONALLY RARE WORCESTER SUGAR BOWL AND COVER, CIRCA 1753
Of oval flared double ogee form, moulded with upswept rococo shell ornament and trailing sprigs above the foot and just below an extraordinary flame finial burning red, enamelled with polychrome sprigs and formal floral borders, *12.2cm wide, 11.5cm high* (2)

£5,000 - 8,000

Provenance
Sotheby's, 4 December 1962, lot 38
Rous Lench Collection, Sotheby's, 1 July 1986, lot 227
Zorensky Collection, Bonhams, 16 March 2004, lot 19
Simon Spero exhibition, 2004, no.10

Literature
Sandon, John and Spero, Simon, *Worcester Porcelain*, 1996, p.78, no.20
Jones, Ray, *The Origins of Worcester Porcelain,* 2018, p.524
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.448

Very few sugar bowls of this form are recorded, the present lot crucially the only example to retain its cover. The cover echoes the rococo verve of the base and indeed the flamiform finial may be intended to represent coral, perhaps more in-keeping with shell ornament. As Mary White notes, the enamelled decoration is quite sparingly applied, as the moulded form is allowed to dominate the overall effect of the piece.

No other English porcelain factory attempted this exact form, which is probably derived from silver. A number of silver covered sugar boxes by Samuel Taylor date from the 1740s and 50s and probably provide the inspiration for the shape and decoration. A Lund's Bristol or experimental Worcester sugar bowl and cover in underglaze blue from the Lyn and Maurice Hillis Collection was recently sold by Bonhams on 11 June 2025, lot 184 and is of a much plainer form. Sugar bowls were amongst the early prunus applied teawares produced by Bow, see the example from the Anton Gabszewicz Collection, Bonhams, 19 November 2025, lot 134 and a slightly later version, which is lot 137 in the same sale.

180

180
A MEISSEN OCTAGONAL SUGAR BOX AND COVER, CIRCA 1730
Each side of the box painted in *indianische Blumen* with a spreading flowering branch, including chrysanthemums, the cover with a trellis border reserved with chrysanthemums and peonies, enclosing a band of flower sprigs, another flowering trellis band and flower sprigs around the finial, the top of the finial with a green and red floral motif, *11cm across,* crossed swords mark in underglaze-blue (2)

£1,500 - 2,000

Provenance
European Private Collection, sold at Sotheby's London, 17 June 1997, lot 33

181
A WORCESTER TEABOWL AND SAUCER AND A COFFEE CUP, CIRCA 1753-55
Of octagonal form, the cup with scrolled handle and thumbrest, painted in famille verte style with garden scenes, an almost continuous frieze of varied flowering plants among hollow rocks with flying insects around, the border with alternating panels of diaper and half flowerheads, *saucer 10.9cm wide* (2)

£1,500 - 2,500

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.350, fig.a

Because of the bright colours, this striking pattern has been described as in Meissen style, but more likely Worcester copied panelled decoration on Chinese famille verte porcelain of the Kangxi period.

For a similar teabowl and saucer and other shapes decorated in the pattern, see Simon Spero, *Lund's Bristol and Early Worcester Porcelain 1750-58: The A J Smith Collection*, 2006, pp.208-10, figs.113-15. See also the teabowl and saucer from the Zorka Hodgson Collection sold by Bonhams on 10 September 2008, lot 67.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

181

182
A WORCESTER DRY MUSTARD POT AND COVER, CIRCA 1753-55
Of slender pear shape with a neatly turned footrim, the high domed cover with a pointed finial, painted in bright enamels with a chinoiserie scene, a 'Long Eliza' figure with a fan and *ruyi* sceptre, by an attendant holding a parasol and gesturing with an outstretched hand, a finely painted red fence to his left, the ground stippled in black on a green wash in famille verte style, the cover with a spray of famille rose plants and a ladybird, a narrow feathered border in red enamel, *11.5cm high* (2)

£2,000 - 3,000

Provenance
Franklin Barrett Collection
Albert Amor exhibition, 1986, no.8603
Cohen Collection, Albert Amor exhibition, 1992, no.66
R David Butti Collection, Bonhams, 10 May 2006, lot 10
Ian Morphy Collection

Literature
Jones, Ray, *The Origins of Worcester Porcelain,* 2018, p.527
White, Mary, *Eating at the Whites' House,* Vol.3, 2022, p.317, fig.b

Exhibited
Albert Amor, *Treasures From Toronto II*, 1996

With a colour palette well-described by Franklin Barrett as 'brilliant, yet harmonious' this style of painting relates to the contemporary decoration found on Staffordshire saltglaze and opaque white glass. At least two other Worcester dry mustard pots and covers are recorded with an identical combination of figure subject, plant spray and border. One of these in the Museum of Royal Worcester is illustrated by H Rissik Marshall, *Coloured Worcester Porcelain*, 1954, pl.3, no.57 and by Franklin Barrett, *Worcester Porcelain*, 1966, pl.7A. The other was sold by Bonhams on 2 June 2004, lot 252.

An interesting comparison can also be made with the teapot and cover sold by Bonhams on 21 May 2014, lot 80, possibly painted by the same hand as the present lot, certain elements such as the 'paw-like' hands of the figures, dotted grass and the distinctive painting of the peonies being very similar.

182

183

184

183
A GOOD WORCESTER HEXAGONAL CREAMBOAT, CIRCA 1753-54
Crisply moulded with a geranium leaf below the lip and a scrolled angular handle with elaborate terminals, the sides with scroll-moulded panels, one pencilled in black and coloured in yellow, brown, green and blue with a pagoda and two trees on a distant island, rockwork, prunus and other plants in the foreground, the reverse with a famille rose flower spray, Chinese emblems to the interior rim, *11.6cm long*

£2,000 - 3,000

Provenance
Bonhams, 18 May 2016, lot 336
With Robyn Robb
With Jupiter Antiques, 2019

Literature
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.355, fig.a

Exhibited
Albert Amor, *Worcester Porcelain: The First Decade 1751-1761*, 1981, no.18
Dreweatt Neate, *18th Century English Porcelain*, 1996, no.60

Landscape decoration without prominent figures or birds is rarely found on enamelled hexagonal creamboats, and yet blue and white examples are plentiful from just a year or two later. Another hexagonal creamboat of the same pattern is illustrated by Simon Spero, *Lund's Bristol and Early Worcester Porcelain 1750-58: The A J Smith Collection*, 2006, p.204, no.109. Compare also to the example sold by Bonhams on 7 June 2006, lot 161.

184
A WORCESTER WET MUSTARD POT AND COVER, CIRCA 1754-56
Of drum shape, the angular handle with a high scrolled thumbrest, printed in outline and hand-coloured with figures from the 'Chinese Musicians' pattern, one of whom is seated and playing a flute, a large insect nearby, the low domed cover also with flying insects, the pointed finial picked out in bright red and green, with black line rims, *8.2cm high* (2)

£1,000 - 1,500

Provenance
Thomas Grant Dixon Collection, bequeathed to Ampleforth Abbey
Sotheby's, 13 April 2011, lot 134

Literature
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.318

The 'Chinese Musicians' pattern, copied from Chinese Export porcelain, is unusual for Worcester as the rare printed and hand-coloured version predates the fully hand-painted version which became popular in the 1760s. The earlier printed version is found on small hexagonal bottle vases and mustard pots. A mustard pot of inverted baluster shape from the Rous Lench Collection was sold by Christie's on 30 May 1990, lot 467. Worcester also produced dry mustard pots, see lot 182 in this sale.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

185
AN EXTREMELY RARE WORCESTER TWELVE-SIDED TEABOWL, CIRCA 1752
Sharply moulded with concave flutes, 'trekked' in a dark outline and washed in a brighter tone of blue, with a bridge linking a pagoda to an island populated with stilted huts, birds swimming and flying above, the reverse with a vignette of a strange rock issuing spiky foliage, a panelled diaper border below the rim, *8cm wide, 4.8cm high*

£4,000 - 6,000

Provenance
Watney Collection, Phillips, 22 September 1999, lot 143
Beechwood Collection, Simon Spero exhibition, 2016, no.22

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.356, fig.b

This is one of only two recorded twelve-fluted teabowls decorated in underglaze blue. The second example was in the Pauline and David Tate Collection sold by Bonhams on 19 June 2024, lot 350. Although painted with a different Chinese landscape and border, the distinctive 'trekked' style of decoration links the three. Although no corresponding saucers in underglaze blue are known to exist, the present lot should be compared with lot 178 in this sale, a teabowl and saucer of the same form with polychrome enamel decoration. The glaze of this blue and white teabowl is greyish-white compared with the creamier appearance of the polychrome version. It has been suggested that this was in order to more closely imitate Chinese hard-paste porcelain. It is likely that blue and white decoration proved too difficult to control on this sharply-fluted shape, and therefore Worcester's successful polychrome palette prevailed.

186
AN EARLY WORCESTER PLATE, CIRCA 1752-53
Painted in blue with the 'Writhing Rocks' pattern, a 'Long Eliza' figure holding a flower basket, standing in a landscape below an overhanging rockface, beside hollow rockwork and a pine tree, within a neat border of panels of flowering plants reserved on a diaper pattern ground, the reverse of the rim with precious objects, *23.2cm diam,* pseudo Chinese character marks within concentric circles

£1,000 - 1,500

Provenance
Zorensky Collection
Bonhams, 10 December 2008, lot 146
Beechwood Collection, Simon Spero exhibition, 2016, no.28

Literature
Jones, Ray, *The Origins of Worcester Porcelain,*, 2018, p.457
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.269

Excavations on the Warmstry House site give evidence that plates like this were among the earliest products at Worcester, although their production was short-lived. Both Worcester and Chelsea made initial attempts to compete with Chinese export porcelain plates but seemingly focussed their attention on smaller tea and coffee wares and ornamental porcelains. The painting on Worcester's early plates is careful and is a faithful, if not entirely accurate attempt to copy Chinese blue and white porcelain from earlier in the 18th century, even down to the pseudo-Chinese marks. On the present lot two of the Chinese characters seem to resemble 'Cheng Hua', which would have probably been drawn from the underside of a Kangxi plate with similar border design, the painter at Worcester blissfully unaware of the meaning. By the 1750s old Chinese porcelain appealed to connoisseur collectors and Worcester probably saw a market for their copies of these plates, rather than mere reproductions of contemporary blue and white imports.

Another plate of this pattern is illustrated Branyan, French and Sandon, *Worcester Blue and White Porcelain*, 1990, p.45, no.I.A.5 and Simon Spero, *Lund's Bristol and Early Worcester Porcelain 1750-58: The A J Smith Collection*, 2006, p.100, fig.21. Early plates were also produced with the 'Zig-Zag Fence Bird' pattern, see for example that from the Pauline and David Tate Collection sold by Bonhams on 27 November 2024, lot 192. See also the plate with 'Boys at Play' pattern from the Geoffrey Godden Collection, sold by Bonhams on 30 June 2010, lot 56.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

187
A WORCESTER HEXAGONAL VASE AND COVER, CIRCA 1758-60
Of gently tapering form, the high domed cover with mushroom finial, painted in blue with the 'Fancy Bird in a Tree' pattern, a long-tailed bird perched on a flowering branch alternating with panels of oriental foliage issuing upwards towards the shoulder of the vase where shaped panels with oriental landscapes are reserved on a dense foliate and diaper ground, the cover similarly decorated, *37.5cm high,* 'TF' workman's mark on cover, crossed swords and numeral mark to base (2)

£2,000 - 3,000

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.362

Vases of this type are amongst the most prestigious Worcester productions decorated entirely in underglaze blue. The inspiration is late 17th century Japanese Arita porcelain, the so-called 'Hampton Court' vases. However, the Meissen-style mark to the underside of the base suggests that Worcester may have been copying later Meissen versions. Chelsea also made a similar shape in the 1750s, see lot 99 in this sale, although the high domed covers are a feature particular to Worcester and allow adequate space for the border design to be repeated and give an overall more balanced effect.

A similar vase and cover from the Geoffrey Godden Collection was sold by Bonhams on 30 June 2010, lot 68. In the 1760s and 1770s Worcester reissued this shape in richly enamelled and gilded patterns, often with a Kakiemon inspiration or palette. See the two examples illustrated by Ayers, Impey and Mallet, *Porcelain for Palaces*, 1990, pp.202-203, figs.200 and 201. The earlier blue and white versions were made in a single size of hexagonal vase with matching cover, while the same pattern was also used on one other large vase shape, and on a massive jardinière.

188

A WORCESTER BEAKER VASE, CIRCA 1756-58

With a shallow inverted baluster shaped body beneath a wide trumpet shaped neck, painted in the manner of James Rogers with a version of the 'Mobbing Birds' pattern, in subtle, muted colours, three wading birds by the water's edge, six birds in flight above and two more to the reverse, *16cm high*

£2,500 - 3,500

Provenance

Anthony W Tuke Collection
P H Siddons Collection

Literature

White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.201

A distinctive painting style featuring birds in European landscapes has been named after the celebrated mug in the British Museum signed 'I Rogers Pinxit 1757' (inv. no.1959,1103.1). It is clear that there are a number of hands at work in this style of painting at Worcester, see John Sandon, *The Dictionary of Worcester Porcelain*, 1993, pp.290 and 292, col. pl.70 for a discussion of pieces attributed to I Rogers and the 'Mobbing birds' pattern. Many of the ornithological designs were based on prints, some after drawings by C Fenn and engraved by Robert Hancock, which were published in *The Ladies' Amusement* and elsewhere. It is likely Worcester copied their bird decoration, and many of the shapes, from Chelsea prototypes that were themselves copied from Meissen.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

189

THE ROUS LENCH WORCESTER 'BIRD AND SNAIL' VASE, CIRCA 1754

Of 'Scratch Cross' type and of waisted, cylindrical form, finely painted in colourful enamels with the 'Bird and Snail' pattern, the bird perched on one of two gnarled branches emerging before rockwork and a small red fence, looking down towards an unfortunate snail on the grass below, the reverse with a smaller vignette of flowering plants sprouting from rocks, *14.8cm high*

£7,000 - 9,000

Provenance

Rous Lench Collection, Christie's, 30 May 1990, lot 454
Sir Jeremy Lever Collection, Bonhams, 7 March 2007, lot 21
Crane Collection, Bonhams, 31 March 2010, lot 60
Simon Spero exhibition, 2010, no.18

Literature

White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.358

There would appear to be four recorded examples of this exceptional vase, including the present lot. An almost identical example, with the addition of a flying insect painted on the reverse, was sold by Bonhams as part of the Ralph Kenber Collection on 15 December 2020, lot 124. Two smaller examples are in the Ashmolean Museum, one of which is illustrated by H Rissik Marshall, *Coloured Worcester Porcelain*, 1954, pl.25, no.563. A matching water bottle and basin from Rous Lench was gifted by Tom Burn to the Museum of Royal Worcester and is illustrated by Franklin A Barrett, *Worcester Porcelain and Lund's Bristol*, 1966, pl.27A. Three bell-shaped mugs with the same decoration are recorded, each inscribed on the base 'E*L 1754', see John Sandon, *The Dictionary of Worcester Porcelain*, 1993, pp.68-9. One of these from the Grant Dixon Collection was at Ampleforth Abbey, the second is in the Victoria and Albert Museum and the third is at Colonial Williamsburg. A fourth such mug has since been discovered and was sold at Byrne's in Chester on 28 September 2022, lot 47. These mugs were instrumental in the dating of the so-called 'Scratch Cross' class and by association it is possible to confidently place the present lot around 1754. Interestingly, a waisted vase of similar form appears on the trade card of Worcester's London warehouse, which was printed circa 1754-55.

Although not painted with this pattern, a closely related vase clearly painted by the same hand was in the R David Butti Collection, sold by Bonhams on 10 May 2006, lot 33. In each case, the painting is very finely executed, with great care given to the detailing and composition.

190

191

190
A VAUXHALL CREAM JUG, CIRCA 1755-56
Of quatrelobed section with a rococo scroll-moulded foot and exuberant scrolled handle, crisply moulded with diaper panels picked out with black enamel dots and edged in iron red, flanked by insects and floral sprigs printed in outline in puce and hand-coloured, *9.2cm high*

£700 - 1,000

Provenance
Knowles Boney Collection, Sotheby's, 5 June 1967, lot 256
Margaret Warburton Collection
Billie Pain Collection, Bonhams, 26 November 2003, lot 285

Literature
Massey, R, Marno, F, and Spero, S, *Ceramics of Vauxhall*, 2007, p.56, no.58
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.350, fig.a

Exhibited
Hillis, Maurice and Jellicoe, Roderick, The Liverpool Porcelain of William Reid, 2000, p.21, no.31

A saltglaze stoneware jug with the same crisp diaper moulding is illustrated by Massey, Marno and Spero, 2007, p.56 and is presumably the inspiration for the present lot. The influence of saltglaze is apparent in a number of forms produced at Vauxhall, including a dish in the Watney Collection sold by Phillips on 10 May 2000, lot 720. The technique of printing in outline in a number of colours and then filling-in by hand is a process almost entirely particular to Vauxhall. Another jug with printed insects was in the Watney Collection, as lot 731. Only one example is recorded with underglaze blue decoration.

It is interesting to compare this jug with the very similar form produced by William Reid at Liverpool, lot 191 in this sale. Mary White illustrates both jugs side-by-side and notes the difference in the whiter paste and greenish glaze of the present lot compared to the grey body of the Reid jug, where a blueish glaze pools slightly around the rococo moulding. Both jugs were exhibited together in 2000, see Hillis and Jellicoe, 2000, p.21, nos.31 and 32.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

192

191
A LIVERPOOL (WILLIAM REID) CREAM JUG, CIRCA 1758
Moulded with rococo ornament and applied with an elaborate scroll handle, enamelled in a distinctive polychrome palette, one panel including a figure standing by a dog jumping up at a bird in flight, the other with a basket overflowing with flowers, foliate decoration and an insect around the foot and below the shaped spout, *10.5cm high*

£600 - 800

Provenance
Simon Spero exhibition, 1991, no.11 (as Vauxhall)
Bunny and Paul Davies Collection, Simon Spero exhibition, 2013, no.9

Literature
White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.350, fig.b

Exhibited
Hillis, Maurice and Jellicoe, Roderick, *The Liverpool Porcelain of William Reid*, 2000, p.21, no.32

Mary White illustrates the present lot alongside the very closely related Vauxhall jug, lot 190 in this sale. The forms are undeniably similar and most likely follow a saltglazed stoneware precursor, whilst being reminiscent of contemporary silver. Both jugs were also exhibited together in 2000, see Hillis and Jellicoe, 2000, p.21, nos.31 and 32.

A number of biscuit wasters and enamelled shards corresponding to the Reid jug were excavated at Brownlow Hill and are illustrated by Hillis and Jellicoe, 2000, p.38, pl.L. See also Maurice Hillis, *Liverpool Porcelain*, 2011, p.35, fig.3.34 and p.55, fig.3.94 for a very similar jug with polychrome decoration in chinoiserie taste, one panel including a little dog chasing after a bird akin to the present lot.

192
A LONGTON HALL DESSERT BASIN AND STAND, CIRCA 1756-58
Of leaf shape, the deep basin narrowing towards the foot, the stand with a stalk handle picked out in green, painted in 'Castle Painter' style with buildings in rural landscapes, the bowl with two further vignettes within the interior, brown line rims, *basin 7.9cm high, stand 21.6cm long* (2)

£1,200 - 1,800

Provenance
With Hyam and Company
Frank Smith Collection
Simon Spero exhibition, 2009, no.17

A pair of basins and stands of the same form from the Rous Lench Collection is illustrated by Bernard Watney, *Longton Hall*, 1957, pl.58A. Decoration in this style is discussed by Nicholas Brankin-Frisby, *There is Still Life at Longton Hall*, 2021, p.94. Variations in style suggest that more than one artist was responsible although John Hayfield is often said to be the 'Castle Painter', the only named painter in the factory records.

193

A CHELSEA WHITE BUST OF WILLIAM, DUKE OF CUMBERLAND, CIRCA 1750

Naturally modelled looking slightly to his right, his periwig coiffed with ringlets and tied in a bow, his scaled breast plate surmounted by a mask of Medusa, *13.8cm high*

£6,000 - 8,000

Provenance

Simon Spero exhibition, 1995, no.1
Dr James Tatchell Collection
Simon Spero exhibition, 2009, no.5

Literature

White, Mary, *People at the Whites' House*, Vol.5, 2024, p.280

Prince William Augustus (1721-1765) was the youngest son of George II and Caroline of Ansbach, and was granted several titles including Duke of Cumberland in 1726. The Duke pursued a distinguished military career and is best known as commander of the loyalist troops against the Jacobite forces of Charles Edward Stuart. The aftermath of the battle and the Duke's vindictive and brutal crackdown on Jacobitism earned Cumberland the taunt 'Butcher'.

There has been much speculation concerning the Duke of Cumberland's involvement in the Chelsea porcelain factory. An account from an employee of the Chelsea factory by the name of Mr Mason, transcribed by William Chaffers, *Marks and Monograms on Pottery and Porcelain*, 1947, p.937, reads 'I think the Chelsea China manufactory began about the year 1748 or 1749... It was first carried on by the Duke of Cumberland and Sir Everard Fawkener, and the sole management was entrusted to a foreigner of the name of Sprimont...' Sir Everard Fawkener was the Duke's secretary and there is no doubt Fawkener was closely involved with Nicholas Sprimont's enterprise. Sir Charles Hanbury Williams arranged for Fawkener to borrow his collection of Meissen porcelain so that Chelsea could make copies. In a letter to his friend Henry Fox dated 9 June 1751, Hanbury-Williams wrote 'I find also that the Duke is a great encourager of the Chelsea China, and has bespoke a set for his own Table.' Aside from providing the factory with his custom, it seems unlikely that the Duke had any financial involvement in the venture. Indeed, a note published in 1763 stating that 'The paragraph in the Gazetteer of Saturday, Dec 24 1763, that his Royal Highness the Duke of Cumberland has been lately at the manufactory, in order to purchase the secret is without Foundation' indicates that Sprimont went to great lengths to disassociate himself from the Duke.

Even if he was not a financial backer, the Duke was still an important and wealthy patron of the Chelsea factory and Sir Everard Fawkener no doubt encouraged the production of this bust of his employer. A similar bust in the British Museum is illustrated by Elizabeth Adams, *Chelsea Porcelain*, 2001, p.70, fig.6.7, where the Duke's involvement is discussed. Another at Colonial Williamsburg is illustrated by John C Austin, *Chelsea Porcelain at Williamsburg*, 1977, p.114, pl.107, and an example from Lord and Lady Fisher's collection by F Severne Mackenna, *Chelsea Porcelain: The Triangle and Raised Anchor Wares*, 1948, pl.14, no.35. Others include one from the Untermyer Collection in the Metropolitan Museum of Art (inv. no.1974.28.140) and one from the Schreiber Collection in the Victoria and Albert Museum (inv. no.2917-1901). See also the bust from the Jervis family collection at Darlaston Hall, sold by Bonhams on 4 November 2015, lot 3. Mary White suggests that the source for the bust may be an engraving by Simon François Ravenet dated 1747 which was also used on Battersea enamel plaques.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Mezzotint of Charles Edward Stuart (1720-1788)

194

BONNIE PRINCE CHARLIE: A SIGNIFICANT LONGTON HALL JACOBITE MUG, CIRCA 1758-60

Of barrel shape with a turned foot, with double scroll handle, finely printed in black with a portrait of Charles Edward Stuart, encircled by rococo scrollwork reserving military emblems, trophies and the Prince of Wales feathers, the motto 'AB OBICE MAJOR' below, flanked by subsidiary prints of large bouquets tied with ribbon, *12cm high*

£2,000 - 3,000

Provenance

Dr James Tatchell Collection
Dr Knowles Boney Collection
Simon Spero exhibition, 2009, no.18

Literature

White, Mary, *People at the Whites' House*, Vol.5, 2024, pp.252-53

This portrait was adapted from an engraving, probably after a painting by Philippe Mercier. Although the Prince is not named, the iconography is rife with meaning. The Latin motto translates as 'Greater because of the obstacle', a reference to the Jacobite struggle, especially after the failed uprising of 1745-46. The star ascending to his right has messianic connotations and also symbolises the resolve of the Young Pretender to return to Britain and fulfil his destiny to restore the Stuart Monarchy.

John Sadler purchased porcelain blanks from the Longton Hall factory in order to apply his transfer-printed decoration. In particular, the cylindrical or barrel-shaped mugs appear to have been well-suited to commemorative subjects and figures; a tankard for raising a toast at your Masonic Lodge or to celebrate the popular King of Prussia. It would appear that Sadler was a shrewd businessman, not above 'crossing the floor' for commercial appeal. This approach meant that he felt able to sell a mug with the portrait of George III to one customer and, perhaps more surreptitiously, a mug with the Young Pretender, rival to the Hanoverian monarchy to another. For a Longton Hall mug with a signed Sadler portrait of King George III, see Joseph Handley, *18th Century English Transfer-Printed Porcelain and Enamels*, 1991, p.31. The subversive subject matter on the present lot might explain its rarity, and also point to the reason why Sadler has chosen not to sign his name in the print.

The auxiliary prints of bouquets to either side of the portrait are taken from Robert Sayer's *The Ladies' Amusement* and are also found on a William Reid mug printed with the portrait of the King of Prussia, illustrated by Maurice Hillis, *Liverpool Porcelain*, 2011, fig.14.29.

195
A GOOD WORCESTER MUG, CIRCA 1758-60
Of cylindrical form with a neat, grooved handle, printed in black after Gravelot with three vignettes from the 'Youthful Diversions', children engaged in various games, each scene set upon rococo ornament and scrolls, *11.4cm high*

£2,000 - 3,000

Provenance
L C A Quie Collection
Miles Collection, Simon Spero exhibition, 2015, no.59

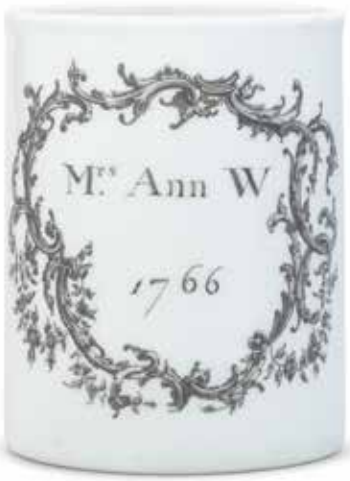
Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.116, fig.b

The three scenes depicted are 'Playing with Marbles', 'Blindmans Buff' and 'Battledore and Shuttlecock'. A recent paper given by Simon Spier and Alice Clanachan entitled 'Hubert-François Gravelot, James Cole and early English porcelain' is due to be published in ECC Transactions in 2026. The authors show that the 'Youthful Diversions' depicted on the mug are adapted from writing sheets, published by James Cole in 1738-40. The designs were engraved by Gravelot whilst he was employed in Cole's London workshop. Writing sheets were intended for use by children to practise their letters, making the choice of subject both fitting and touching. There are two relevant writing sheets in the collection of the Marylebone Cricket Club, London.

Robert Hancock adapted Gravelot's designs in the 1750s for use on overglaze-printing on porcelain, a decidedly English phenomenon. The same designs appear on Bow porcelain, often printed in brick-red. See Mary White, 2021, p.116, fig.a for a Bow mug where 'Blindmans Buff' is replaced with 'Whip-top'.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

196



197

196
A WORCESTER MASONIC MUG, CIRCA 1770
Of cylindrical form with a grooved strap handle, printed in black with the Arms of the Grand Lodge of England and inscribed 'Amor Honor et Justicia' and 'Sit lux et lux fuit' within a rococo cartouche, flanked by three figures of Masons and Masonic emblems, pyramidal temples surmounted by heavenly and temporal globes to the sides, *14cm high*

£800 - 1,200

Provenance
With Jupiter Antiques, 2009

Literature
White, Mary, *People at the Whites' House*, Vol.5, 2024, p.238

An original copper plate in the Museum of Royal Worcester bears the signature 'J Ross Vigorniensis sculpt' but the unsigned print on this mug differs from the Ross version, being more defined and detailed. Another example formerly in the Zorensky and Sir Jeremy Lever Collections is illustrated by John Sandon and Simon Spero, *Worcester Porcelain*, 1996, p.392, no.511.

197
A DOCUMENTARY WORCESTER MUG, DATED 1766
Of cylindrical form, with a grooved handle, inscribed in black enamel 'Mrs Ann W 1766' within a finely printed in cartouche formed of rococo foliate scrollwork, *8.8cm high*

£2,000 - 3,000

Provenance
Simon Spero exhibition, 2011, no.22

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.137

Until it was acquired by Simon Spero, it is believed that this mug had been kept in the same family since it was made and that the 'Ann W' refers to Ann Withem, who died in 1794.

Dated pieces of First Period Worcester are relatively scarce and most of the recorded examples are decorated in underglaze blue. There are thought to be fewer than twenty surviving dated Worcester pieces printed or painted overglaze. See the 'Worcester coffee cup hand-painted in enamels 'Nancy Squier 1764', in the British Museum, (inv. no.1923,0315.44.CR).

The Worcester factory used transfer-printing for a blank rococo cartouche that was then completed with different hand-painted armorial bearings, such as the set made for the Marke family of Cornwall. The same idea is used on this mug, but rather than Worcester decoration, the fine cartouche on the present lot was more likely printed by John Sadler in Liverpool. It is known that blank Worcester mugs were provided to Sadler who added various printed subjects. It seems likely his Liverpool workshop undertook the bespoke commission of this mug, with a stock printed cartouche and a hand-painted inscription.

198
GENERAL JAMES WOLFE: A WORCESTER MUG, CIRCA 1760
Of cylindrical form with a grooved loop handle, printed in black with a quarter-length portrait of Major-General James Wolfe, a putto crowning him with a laurel wreath, flanked by the figure of Mars seated in full armour on clouds and winged Fame blowing her trumpet, *12cm high*

£1,200 - 1,500

Provenance
G W Capell Collection, Sotheby's, 16 February 1965, lot 91
Pares-Wilson Collection, Bonhams, 9 September 2009, lot 91
Robin Simpson Collection

Literature
G W Capell, 'An Historical Record', *ECC Trans*, Vol.5, Pt.2, 1961, pl.93b
White, Mary, *People at the Whites' House*, Vol.5, 2024, p.288

According to Cyril Cook, this rare print is taken from an engraving by Richard Houston after a sketch by Captain Hervey Smythe. See *The Life and Work of Robert Hancock*, 1948, where another mug is illustrated as item 120. More recently, John Lyons has suggested that the engraver was Irishman Charles Spooner and that his version was probably used by Hancock at Worcester, see ''The Dublin Group' of mezzotint engravers and their imprint on early English porcelain and enamels', *ECC Trans*, Vol.34, 2024, p.133. Lyons also illustrates a similar mug given by Lady Charlotte Schreiber to the Victoria and Albert Museum, fig.84.

These mugs were probably made to commemorate Wolfe's victory over the French at the Battle of Quebec in 1759. However, depictions of Wolfe and of his poignant death at the moment of victory continued to be made in the years following his death, including the famous painting by Benjamin West completed in 1770, which spawned a multitude of copies and engravings of its own.

The subsidiary prints are recorded in Cook, 1948. See item 32 for 'Fame, no.2'. The print of Mars differs from the version found on the Marquis of Granby mug, item 67.

Mezzotint of Major General James Wolfe (1727-1759)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Lot 77
A RARE SÈVRES GOLD-MOUNTED BLEU-CÉLESTE GROUND BONBONNIÈRE IN THE SHAPE OF AN EGG (OEUF), CIRCA 1763-64

199

200

199
A VINCENNES/SÈVRES BLUE-GROUND TEA CANISTER AND COVER (*BOÎTE À THÉ*), CIRCA 1756-57
The bleu-lapis ground reserved with circular and oval panels enclosing birds in flight, the blue ground embellished with *caillouté* gilding, *7.3cm high,* interlaced LL monogram and painter's mark & in blue (2)

£5,000 - 7,000

Provenance
Fitzhenry Collection, sold Hôtel Drouot, Paris, on 13-16 December 1909, lot 286
David Peters Collection
With W W Warner Antiques, 2012

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.374

200
A SÈVRES BLEU-LAPIS POMADE POT AND COVER (*POT À POMMADE*), DATED 1765
The pot reserved with two panels of bird painting within gold-framed cartouches against a *bleu lapis* ground, the cover with a floral knop and scalloped gilt rims, *8.3cm high,* interlaced LL monogram enclosing date letter M and painter's mark for Chappuis (2)

£1,500 - 2,000

Provenance
With W W Warner Antiques, 2012

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.42, fig.b

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

201

202

201
A SÈVRES BLUE-GROUND CUP AND SAUCER (*GOBELET BOUILLARD ET SOUCOUPE*), DATED 1765
Of the first size, the bleu-lapis ground reserved with gilt-edged panels painted by François-Joseph Aloncle with birds in landscapes, elaborate gilt borders with scrollwork, foliate and floral swags and dotted circles to the rims, *the cup 6.3cm high, the saucer 13.5cm diam,* interlaced LL monograms enclosing date letters M in blue, painter's marks 'N' for Aloncle, incised marks (2)

£2,500 - 3,500

Provenance
With W W Warner Antiques, 2011

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.375, fig.b

202
A SÈVRES CUP AND SAUCER (*GOBELET LITRON ET SOUCOUPE*), DATED 1770
Of the third size, painted by Jacques Fontaine with *grisaille* cameo medallions edged in gilding on a blue ground reserved with *grisaille* intersecting foliate swags and classical borders, the saucer similarly decorated with additional panels enclosing trophies, *the cup 6cm high, the saucer 12cm diam,* interlaced LL monograms enclosing date letter R and painter's marks for Fontaine in blue, incised marks (2)

£1,500 - 2,000

Provenance
With W W Warner Antiques, 2013

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.386, fig.d

203

203
A SAINT-CLOUD WHITE POT-POURRI VASE AND A COVER, CIRCA 1740
Modelled in the shape of a basket on rockwork applied with berried and foliate branches, the pierced cover with basketwork rim and applied with flowers, *14cm high* (2)

£1,500 - 2,000

Literature
White, Mary, *Living at the Whites' House*, Vol.4, 2023, p.128

Two other examples of the model are in the collection of the Cleveland Museum of Art (inv. no.1962.360). A similar basket pot-pourri and cover with a different base is in the Victoria and Albert Museum, London (inv. no.C.347&A-1909).

204
A SÈVRES *'ROSE MARBRÉ'* GROUND CUP, COVER AND SAUCER (*GOBELET 'LITRON' ET SOUCOUPE*), DATED 1762
Of the second size, painted by Antoine-Joseph Chappuis with birds in landscapes against a *rose marbré* ground, the cover with a flower garland and applied with a flower finial, gilt dentil borders to the rims, *the cup and cover 9.3cm high, the saucer 13.8cm diam,* interlaced LL monograms enclosing date letter I and painter's mark cp for Chappuis (3)

£8,000 - 12,000

Provenance
With W W Warner Antiques, 2011

Literature
White, Mary, *Beasts at the Whites' House*, Vol.1, 2020, p.205

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

204

Rose marbré (marbled) or *chiné* (Chinese cracked ice) ground decoration was only produced at Sèvres for a very short period between 1760 and 1763. It was a very time-consuming and intricate technique. The pink ground was fired first, then a blue coating added which was partially scraped off once dry, giving the marbled effect you can see in the present lot, and the gilding was added last (Rosalind Savill, *The Wallace Collection Catalogue of Sèvres Porcelain*, Vol.II, 1988, p.594).

Madame de Pompadour owned a number of *rose marbré* or *chiné* pieces, see Rosalind Savill, *Everyday Rococo, Madame de Pompadour & Sèvres porcelain*, Vol.II, 2021, pp.1001-1005, 1052 and 1058-1059.

(detail)

205

206

205
A SÈVRES TEAPOT AND COVER (*THÉIÈRE 'CALABRE'*), CIRCA 1769
Decorated with a pale green *oeil de perdrix* pattern under a rich band of *frise riche* with shells below a blue *oeil de perdrix* band, the spout decorated with shells, the handle with a gilt tapering leaf frond, the cover similarly decorated with a flower finial, *12cm high,* interlaced double L and date mark Q, painters mark for J.-L. Thevenet (2)

£2,000 - 3,000

Provenance
With W W Warner Antiques, 2013

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.378, fig.c

206
A SÈVRES HARD-PASTE PINK-GROUND CUP AND SAUCER (*GOBELET ENFONCÉ ET SOUCOUPE À GAINE*), DATED 1778
With an intertwined handle, the cup and saucer decorated with gilt-framed reserves against a pink ground filled with a garland of polychrome flowers against a white ground, with bands of tooled gilding, *the cup 7.9cm high, the saucer 13cm diam,* crowned interlaced LL monogram with date letter AA, painter's mark 'm.c.' for Marcou *fils*, and gilder's mark '2000' for Vincent *le jeune* (2)

£1,500 - 2,000

Provenance
With W W Warner Antiques, 2012

Literature
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.385, fig.a

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

207
A SÈVRES SMALL GREEN-GROUND COFFEE POT AND COVER (*CAFETIÈRE*), CIRCA 1762
Of squat baluster form, reserved with a lobed band painted with flower wags tied with blue and crimson ribbons, above swags of gilt palm leaves and acorns on the green ground, the cover with a similar decoration and gilt fruit finial, the turned wooden handle, *9.5cm high,* interlaced double L and painter's mark of a fleur de lys for Taillandier (2)

£6,000 - 8,000

Provenance
Sotheby's, Billingshurst, 16 May 1996, lot 1693
David Peters Collection
With W W Warner Antiques, 2011

Literature
Peters, David, 'Early Sèvres Coffee Pots', *The French Porcelain Society Journal*, Vol.III, 2007, p.100, fig.1
White, Mary, *Drinking at the Whites' House*, Vol.2, 2021, p.381

Although this form of pot has frequently been referred to as a chocolate pot, research by David Peters has convincingly demonstrated that it is, in fact, a coffee pot. This particular type appears to have been produced at Sèvres from 1761 onward. For a comprehensive discussion, see David Peters, 2007, pp.99–110.

An almost identical coffee pot is in the Walters Art Gallery, Baltimore, illustrated by Peters, 2007, p.101, fig.2.

208

A RARE SÈVRES HARD-PASTE EWER, CIRCA 1778-80

Modelled as baluster-shaped jug with goat's head festoon on the front and two putti forming the handle, both in gilt, the inside, rims and moulded elements all picked out in gold, the foot set on an open metal base, *18cm high,* interlaced crowned double L to the base and gilder's mark 'H.P' for Henri-Martin Prévost (active 1757-97)

£4,000 - 6,000

Provenance

With W W Warner Antiques, 2013

Literature

White, Mary, *Eating at the Whites' House*, Vol.3, 2022, p.362

As noted by Mary White, there are no known records of this model in the Sèvres archives (see Mary White, 2022, p.362). However, the feathered gilding around the rim and swags of drapery joined at a goat's head recall the *vase bouc du Barry* of 1778, of which an example is in the J. Paul Getty Museum, Los Angeles (inv. no.70. DE.99).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

209

210

209
A CHAMPION'S BRISTOL CUP AND SAUCER FROM THE SMITH SERVICE, CIRCA 1774-75
The cup of gentle double-ogee form, applied with an ornate moulded handle, painted with the monogram 'SS' formed of tiny pink roses with gilt leaves, the arms of Smith with Pope in pretence, green husk festoons draped from tooled gold borders, *saucer 13.3cm diam,* cross in underglaze blue (2)

£1,000 - 1,500

Provenance
A H Fry Collection
Dr Michael Witherick Collection
With Jupiter Antiques, 2021

The Anglo-Irish statesmen and Whig politician Edmund Burke became Member of Parliament for Bristol in November 1774. In the run-up to the election Burke stayed in the home of merchant Mr Joseph Smith and his wife Mrs Sarah Smith (née Pope) at 16 Queen Square. To express his gratitude for their hospitality, Burke ordered a fine tea service from Bristol potter Richard Champion, to be presented to his hostess, Sarah. Around the same time Burke ordered another service to be presented to his own wife, Jane, dated 3rd November 1774, the day of his election.

In regards to the order for Sarah Smith, Burke instructed Champion to 'exhaust all the resources of his art' in the decoration. The quality of the gilding on the Smith service is particularly fine, with intricate tooling. Frank Tilley calls this the rarest of Bristol named services and illustrates the Smith Service teapot and stand in *Teapots and Tea*, 1957, nos.148a and 148b.

210
A FINE CHAMPION'S BRISTOL DOUBLE-LIPPED CREAM JUG, CIRCA 1775
Of helmet form, the entwined overhead handle with moulded acanthus terminals, the quatrelobed foot similarly moulded and picked out in gold, a moulded stiff leaf band just above and a border of gilded interlocking circles around the middle, a puce and gold band below the rim, *10.8cm high,* cross in underglaze blue, '1.' in gold

£1,500 - 2,000

Provenance
Trapnell Collection
Dr Michael Witherick Collection
With Jupiter Antiques, 2021

A similarly formed jug with applied handles to each side is illustrated by F Severne Mackenna, *Champion's Bristol Porcelain*, 1947, fig.57.

Bonhams

AUCTIONEERS SINCE 1793

THE CLASSICS

500 Years of European Ceramics

New Bond Street, London | 2 December 2025

Download Bonhams app
for iOS & Android

ENQUIRIES
+44 (0) 20 7468 8349
sophie.vondergoltz@bonhams.com
bonhams.com

A RARE SÈVRES ROSE MARBRÉ ÉCUELLE, COVER AND STAND PAINTED BY CHARLES-NICOLAS DODIN
dated 1762
£30,000 – 50,000

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

Bonhams

AUCTIONEERS SINCE 1793

THE CLASSICS

Fine Decorative Arts

New Bond Street, London | 3 December 2025

Download Bonhams app
for iOS & Android

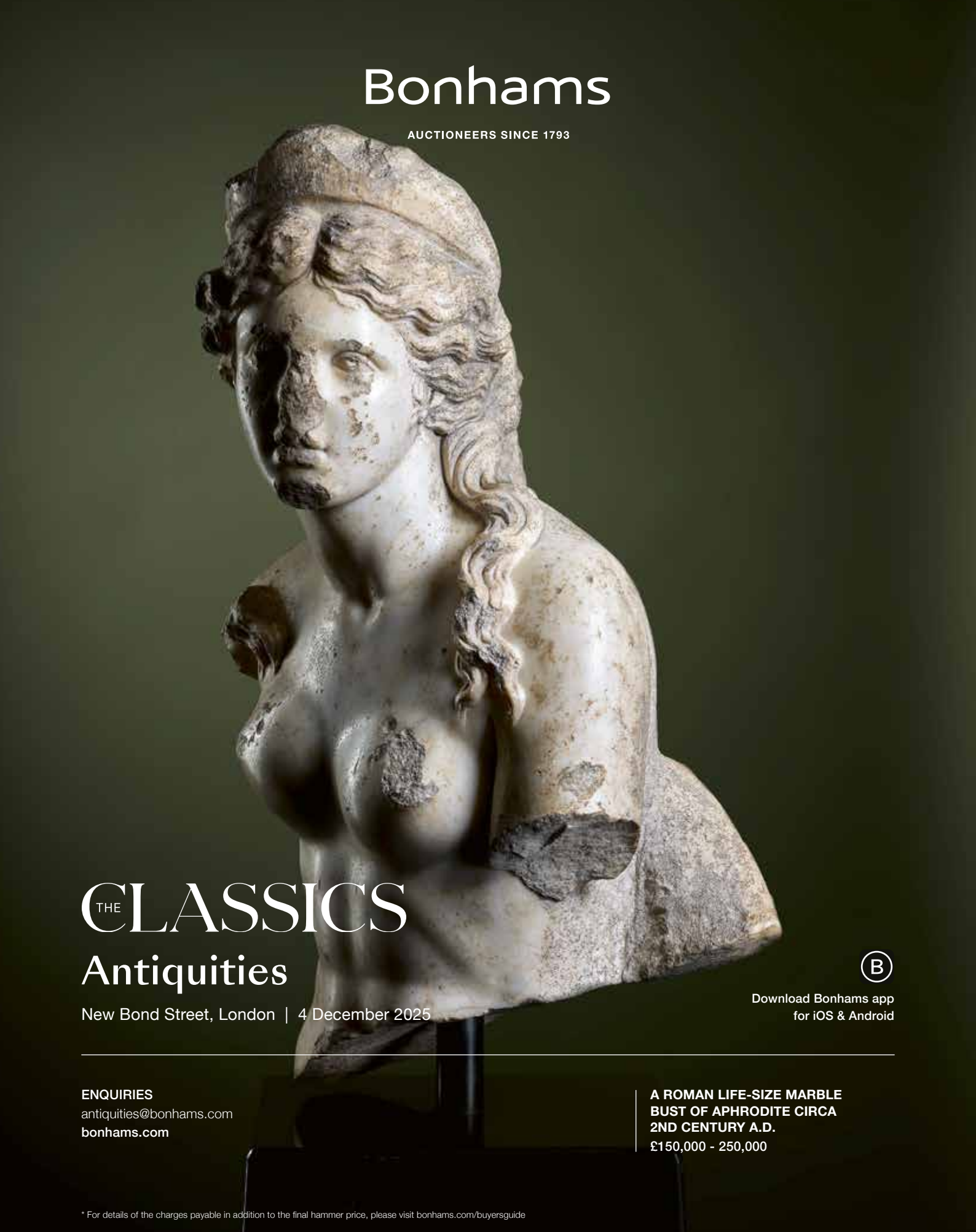
ENQUIRIES
+44 (0) 20 3988 6382
oliver.cornish@bonhams.com
bonhams.com

A RARE FRENCH GILT COPPER AND CHAMPLEVÉ ENAMEL CROZIER FINIAL DEPICTING ST MICHAEL SLAYING THE DEVIL AS A DRAGON
Limoges, 1220-1230
£50,000 - 70,000

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

Bonhams

AUCTIONEERS SINCE 1793



THE CLASSICS

Antiquities

New Bond Street, London | 4 December 2025

Download Bonhams app
for iOS & Android

ENQUIRIES
antiquities@bonhams.com
bonhams.com

A ROMAN LIFE-SIZE MARBLE BUST OF APHRODITE CIRCA 2ND CENTURY A.D.
£150,000 - 250,000

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as *"Bidders"* or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue.* Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics. IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots, Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder. Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders.* When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue.*

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement,* which you will find at Appendix 2 at the back of the *Catalogue,* and this will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description* of a *Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an Estimate is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any *VAT* or *Buyer's Premium* payable **or any other fees payable by the Buyer, which are detailed in paragraph 7 of the Notice to Bidders, below.** Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams'* reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot,* which is available for your own inspection or for inspection by an expert instructed by you.

The *Seller's* responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

***Bonhams'* responsibility to you**

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement.*

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales,* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale.* At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and /or deposit from you before allowing you to bid.

We *reserve* the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder,* and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale.* The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale***.** At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a Sale, you must be 18 or over and you must register to bid via the Bonhams App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (ii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/$10,000/ HKD50,000/AUS$10,000 depending on the jurisdiction and currency of the Sale, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.
Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.
We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the *Buyer*, which are contained in paragraph 3 of the *Buyer's Agreement*, set out at Appendix 2 at the back of the *Catalogue*.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale,* we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.
Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or *vice versa*.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneer*s and the *Buyer*. This is our *Buyer*'s *Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer*'s *Agreement* contained in the *Catalogue* in case you are the successful *Bidder* including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this *Sale* the following rates of *Buyer*'s *Premium* will be payable by *Buyers* on each *Lot* purchased:

28% of the *Hammer Price* on the first £40,000; plus
27% of the *Hammer Price* from £40,001 and up to £800,000; plus
21% of the *Hammer Price* from £800,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

A 3rd party bidding platform fee of 4% of the Hammer Price for Buyers using the following bidding platforms will be added to the invoices of successful Buyers – Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific Sale Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of £1,000 or greater, the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed £12,500.

Hammer Price	Percentage amount
From £0 to £50,000	4%
From £50,000.01 to £200,000	3%
From £200,000.01 to £350,000	1%
From £350,000.01 to £500,000	0.5%
Exceeding £500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.
The following symbols, shown beside the Lot number, are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

† *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
⋆ *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
• Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
α *Buyers* from within the UK: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the UK: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us)in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Debit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.
We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

SHIPPING For information and estimates on domestic and international shipping as well as export licenses please contact The Packengers Ltd on +44 (0) 203 154 4360
bonhamslondon@thepackengers.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/ or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.
From 28 June 2025, the import into the EU of non-EU origin property of a certain age (and in some categories above a certain value) into the EU is subject to additional requirements. Under the relevant EU Regulation, it is the Buyer's sole responsibility to assess whether any Lot meets the criteria for import into the EU. The refusal of any required Importer Licence or Importer Statement, or any delay in obtaining such Licence or Statement shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:
https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply or may be requested from:
Enquiries: wildlife.licensing@apha.gov.uk
Applications: CITESapplication@apha.gov.uk
Address: UK CITES Management Authority
Centre for International Trade
Horizon House, Deanery Road, Bristol BS1 5AH
The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale.* Neither we nor the *Seller* will be liable for any loss of *Business,* profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller*'s liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement.* Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to *VAT* on the *Buyer*'s *Premium.*

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the - of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1´ and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5´ and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58´ and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyer*s on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams*' opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams*' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams*' opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale:*

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to *VAT* may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer*'s sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price.* If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale.

TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.

W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

Δ Wines lying in Bond.

AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artist's Resale Right Regulations 2006, as amended. See clause 7 for details.

○ The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.

▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

Φ This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. Bonhams is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

●, †, *, G, Ω, α see clause 8, *VAT*, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or on Bonhams' website, and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot,* it's fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.

1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.

1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S WARRANTIES AND UNDERTAKINGS

2.1 The *Seller* undertakes to you that:

2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;

2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue,* the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot;*

2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);

2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the Bonhams website, the *Lot* corresponds with *the Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue.*

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot,* or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.

5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.

6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.

7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.

7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.

7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):

8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the *Lot*;

8.1.4 to remove and store the *Lot* at your expense;

8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;

8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;

8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and

8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.

8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.

8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.

9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,

9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue,* or on the *Website,* or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale;*

9.3.2 the *Seller* will not be liable for any loss of *Business, Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source

of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.

9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale.*

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams, Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website,* or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or E*stimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT AND BUYER WARRANTIES

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:

3.1.1 the *Purchase Price* for the *Lot*;

3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and

3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:

3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Departure of State, the United Nations Security Council, the European Union, His Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or

3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further

3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S, the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority.

3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.

3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:

3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;

3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;

3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;

3.10.4 items purchased by you and your Principal through Bonhams are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S, the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and

3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.

3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us; in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.

4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders,* on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment

of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams*' order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, **the risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection** of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer*'s *Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer*'s *Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business, Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non- conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity

will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended, which is payable by *the Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any *VAT*) equals or exceeds 1000 pounds.

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement,* the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of *the Seller*.

"Conditions of Sale" the *Notice to Bidders, Contract for Sale, Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with *the Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale,* storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer,* plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot.* A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot,* where that damage,
restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot.*

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales,* a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement.*

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer.*

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses.*

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams.*

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission,* any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue.*

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artist's Resale Right Regulations 2006, as amended.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder,* indicated by the fall of the hammer at the *Sale.*

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

(1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.

(2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-

(a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and

(b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.

(4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.

(5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:

(a) the seller;

(b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;

(c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.

(5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)
Please circle your bidding method above.

☐☐☐☐
Paddle number (for office use only)

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection
Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.
At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful
I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: The Peter and Mary White Collection	Sale date: 1 December
Sale no. 31538	Sale venue: New Bond Street, London

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200 .....by 10s
£200 - 500 .....by 20 / 50 / 80s
£500 - 1,000 .....by 50s
£1,000 - 2,000 .....by 100s
£2,000 - 5,000 .....by 200 / 500 / 800s
£5,000 - 10,000 .....by 500s
£10,000 - 20,000 .....by 1,000s
£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£50,000 - 100,000 .....by 5,000s
£100,000 - 200,000 .....by 10,000s
above £200,000 .....at the auctioneer's discretion

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	

Please answer all questions below

1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners

2. Are you representing the Bidder? ☐ If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):
Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement

Are you acting in a business capacity? Yes ☐ No ☐	If registered for VAT in the EU please enter your registration here: ☐☐ / ☐☐☐ - ☐☐☐☐ - ☐☐

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid *

FOR WINE SALES ONLY		
Please leave lots "available under bond" in bond ☐		Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.

Bidder/Agent's (please delete one) signature:	Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

Please email or post the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

BEASTS at the WHITES' HOUSE
DRINKING at the WHITES' HOUSE
EATING at the WHITES' HOUSE
LIVING at the WHITES' HOUSE
PEOPLE at the WHITES' HOUSE

Bonhams
101 New Bond Street
London, W1S 1SR

+44 (0) 20 7447 7447
bonhams.com

AUCTIONEERS SINCE 1793